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THE NEW YORK DRAMATIC MIRROR

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[MARIE BATES.

THE NEW YORK DRAMATIC MIRROR.

Nov. 7, 1896.

MIRROR INTERVIEWS.



Joseph Haworth.

If Joseph Haworth had been born in the earlier part of the century he would have had a much better chance to become a fixed star in the repertory of tragedy and classic drama. To-day the demand for stars in a legitimate repertoire is decidedly limited in the land of the free and the home of the brave. As an old time actor put it recently, "there's not a dollar in the business for any tragedian east of Pittsburgh." Hence you may find Joseph Haworth starring in Hamlet and Richelle one week, and accepting a profitable engagement as leading man in a modern society play or popular melodrama the week following. For all that, there are many of his admirers who consider him the legitimate successor of Edwin Booth. At all events he is a powerful actor in roles that are suited to his histrionic temperament.

THE INTERVIEW.

"Tell me all about yourself and your career—from your first appearance on any stage to your present engagement in Sue."

"That's a big contract, but I'll try to recall some of the milestones of my career, and you can put on record whatever you think will prove of interest to the readers of THE MIRROR. Although I was born in Providence, I have always looked upon Cleveland as my home, as my father took up his residence there when I was a child, and I was brought up there, together with my three sisters and my brother, William, who, as you know, is both an actor and a playwright. The first time I ever went to the theatre was when I was about ten years old. My cousin, Jack Aker, who received a dollar for spending money every week from his folks, took me up into the top gallery of the Cleveland Academy of Music to see Monte Cristo. I was greatly impressed with what seemed to me, on that occasion, the most magnificent place in the whole world. As the orchestra struck up I exclaimed with boyish enthusiasm, 'Say, Jack, this is heaven!' 'You're right, sonny,' said a tough-looking youth who was sitting in his shirt sleeves behind us. 'It's bigger heaven!' Every detail of that first scene comes back to me as if I had seen it last night—the harbor at Marseilles, the sailors, the sea and the clouds beyond. When the play was over, I said to my cousin: 'The best one on the stage was the little girl who played Mercedes.' That little girl was no other than Clara Morris, whose genius was evident even to my boyish judgment. Years afterwards I acted with her in Dennis in New York, when she was considered by many critics to be the greatest actress on the American stage. The morning after seeing Monte Cristo I made a wooden dagger and went about spouting the lines of the play, and acting—not the part of Monte Cristo—but that of the villain, Norton."

"And why did you cast yourself for the villain?"

"Because I thought his fall in the last act was the greatest thing in the play. I was so badly stage-struck that I assumed mel-dramatic stances and stabbed imaginary enemies to death all over the house. The next time I went to the theatre was to see Mrs. D. P. Bowers as Lady Audley. After that I saw Lawrence Barrett as Cassius, Adelais Nelson as Rosalind, and many other stars of the day. By that time I was simply clean gone about the stage. I wrote under an assumed name to Uncle John Ellister, and he answered my letter, asking me to call upon him. When I called, he offered me a place as a super, which injured my dignity, and I declined his offer. About that time my father, who was surveying in the South for the government, died in Nashville. So I left school and went to work in a newspaper office. Again I wrote to Uncle John, and he allowed me to recite 'Shamus O'Brien' at a benefit performance. Charlotte Crompton heard me from the wings. She was about to appear as Richard III., and offered me the part of Buckingham, which I eagerly accepted. For that performance I sold \$500 worth of tickets."

"What was the date of that performance?"

"It took place in May, 1873. After that performance Mr. Ellister gave me a position at \$10 per week, and I played all sorts of parts. Charlotte Crompton, who was a member of the stock company, took a great interest in me, and gave me much valuable instruction in the art of acting. She was a great actress. Macready said of her when she played Lady Macbeth in his support that if she had been four inches taller she could have commanded the world."

"I suppose you played with many of the traveling stars of the day while you were with Ellister's stock company?"

"Yes, indeed! When Edwin Booth came to Cleveland he opened 'Hamlet,' and I was cast as Laertes. For several days before the opening I practised assiduously for the combat in the last act. When, however, Mr. Booth on the evening of the performance winked gravely as a signal for the fight to begin, I was so flabbergasted that I stood as if glued to the stage. He winked again but I was still rattled. Then Mr. Booth, noticing that I was nervous, invited me in a tone of kindness rather than defiance to 'come on,' and I at once recovered my nerve and fought through the combat to the best of my ability. Mr. Booth after the play complimented me on my personation of Laertes. And when it was told me that after watching me in the wings one night, Mr. Booth had said 'that boy has genius and will be heard from yet,' you can readily imagine that I appreciated the compliment most highly, coming as it did from the greatest actor on the American stage. Soon afterward Mr. Booth offered me an engagement in his company which I was unfortunately compelled to decline owing to my having been previously engaged

for the stock company at the Boston Museum. At my farewell benefit in Cleveland, I appeared for the first time in Hamlet."

"How long did you remain at the Boston Museum?"

"For four seasons. I was engaged as the leading juvenile and appeared in an extensive repertoire of plays, both new and old. At that time the Gilbert and Sullivan operas were in great vogue, and in order to be up to the times, the manager of the Boston Museum produced them with casts made up from members of the stock company. Accordingly, I sang the roles of the Boatswain in *Pinafore* and *Grosvenor in Patience*. I also sang roles in *The Little Duke* and other comic operas. Marie Wainwright and Sadie Martinet were both members of the Museum stock company when I was there, and sang and acted their parts in the Gilbert and Sullivan productions as if comic opera was their special line of work. As they were both clever actresses as well as good singers they made pronounced hits in those operatic productions."

"In what year were you engaged by John McCullough?"

"In 1881. That season I was tendered the position of leading man at the Boston Museum, but accepted an offer made by John McCullough to play Iago in *Othello*, Cassius in *Julius Caesar*, Icilius in *Virginius* and other roles in his repertoire. I remained with him up to the time that his mental disturbance compelled his retirement from the stage, and, as you know, his death occurred shortly afterwards. I was with him two full seasons, and had just opened with him for a third when his breaking down caused the disbanding of the company. A warm friendship existed between John McCullough and myself, and his death was among the saddest bereavements of my life. Take him for all and all he was the most lovable and genial man I ever met. And no one can dispute that his great ability as an actor entitled him to the position he attained on the American stage as one of the most popular tragedians of his day."

"What have been your principal engagements since you were with McCullough?"

"Now you tax my memory, for I have appeared in all sorts of plays. While I think of it you might put it on record that before joining McCullough I was once cast as Romeo to Mary Anderson's Juliet. After McCullough's collapse I was engaged to appear in Chicago in *Dion Boucicault's* production of his play called *Robert Emmett*. After that Frank Sanger engaged me for *Hoodman Blind* in which I acted all over the country. Paul Kauvar is another play with which I became identified both in New York and on the road."

"And how about your starring ventures?"

"Well, I starred at different times as Elliot Grey in *Rosedale*. On one of those tours I also starred Rosedale with Ray Bias and a classic repertoire. In 1886 I made a starring tour in a repertoire of standard plays. The two weeks that I played in January at the Castle Square Theatre in Boston were so successful that I was booked for a return engagement here during the last week in February and the first three weeks in March. During the first engagement I acted in Rosedale, Hamlet, and made my first appearance on any stage as Hamlet. On my return engagement I produced *Rinaldo*, a new five-act tragedy by Ernest Lacy, and in addition to acting in Hamlet, Richelle, and Rosedale, I appeared for the first time on any stage in *The Bell* and *Richard III.*"

"Was it not one of the Boston critics who held you as the successor of Edwin Booth?"

"You probably refer to what H. A. Clapp said of my Hamlet in the *Boston Advertiser*. He didn't say I was the successor of Edwin Booth in referring to my presentation of Hamlet he said that it was the best interpretation of the melancholy Dane which we have seen in this country since Mr. Booth was taken from us."

"Didn't you meet with an accident in Richard III. during your Boston engagement?"

"Yes, I had my thumb nearly cut off during the combat scene by a rand'm blow. I gritted my teeth and proceeded with the fight. After the curtain went down I went to the Emergency Hospital to have my wound dressed. It so happened that I had appeared at a benefit for the Emergency Hospital the day previous to my accident. After the benefit the head physician thanked me for my services in behalf of the hospital, and added jocularly, 'If we can do any thing for you in return, Mr. Haworth, just let us know.' The opportunity arrived sooner than either of us had expected. Richard was in the till for the following Saturday. Accordingly I went before the curtain, and craved the indulgence of the audience, telling them that they would have to let Richard off with a left-handed combat. Strange to say I went through the combat so successfully that the audience rose and cheered me at the end of the scene."

"You closed your starring tour before the season was over, didn't you?"

"Yes, because my health broke down after my second Boston engagement, and I had to go home to recuperate. Last season, as you know, I appeared with Madame Modjeska as her leading man until her illness closed the tour prematurely. While with Modjeska my roles included Macbeth, Claudio in *Measure for Measure*, Major Schubert in *Maggie*, and Sir Edward Mortimer in *Mary Stuart*. Madame Modjeska is not only a most remarkable actress, but one of the most charming women that ever graced the American stage. She was adored by every member of the company, and by everybody else who encountered her during her tour last season."

"Can you recall any more plays you appeared in besides those already mentioned?"

"Let me think! Oh, yes, I didn't mention The Leavenworth Case or Philip Herne, did I? Then there's The Crust of Society, Man of the World and St. Marc. That'll do, won't it?"

"I suppose so. We'll let it go at that. Shall you continue with the Sue company throughout the season?"

"Yes, I think so. I like the role of Ira Beasley, and the piece has proved very successful. Meanwhile I shall complete arrangements for another starring tour next season."

Mr. Haworth didn't say under whose management he would star next season, but I'm told that the manager in question will be Frank Leyell. And he couldn't be under better management. A. E. R.

MAGGIE MITCHELL A WITNESS.

Maggie Mitchell appeared as a witness in the Coronor's Court in this city, Oct. 27, having been summoned to recite her knowledge concerning the case of a workman who was accidentally killed last May on a building owned by the actress. In court she was asked whether or not she has retired permanently from the stage. "Sometimes I think I have," she replied, "and then again I think not. Overtures have been made to me to return. However, it is reasonably certain I will never again appear professionally."

100 printed cards, 50c. Other printing cheap. Composite Pig Co., 123 West 5th St., N. Y.

REFLECTIONS.

The homestead of Thomas W. Keene, at Castleton Corners, Staten Island, was the scene the other night of a camp meeting under the auspices of the local McKinley and Hobart Club, and the raising of a McKinley and Hobart banner presented to the club by Mr. Keene.

Myron Calice left for Salt Lake City last Wednesday to join Daniel Frohman's Lyceum stock company.

Harry Corson Clarke, who will sail on Nov. 10 with the Frawley stock company for Honolulu, has been praised highly by San Francisco papers for his work in that organization.

Charles Morley is building a new opera house at Munsey, Pa., which will be opened some time in December.

The title of the new play by Madeline Lucette Ryley, tried recently by Nat C. Goodwin in Australia, is *An American Citizen*.

Laura Booth, who has been dangerously ill, is recovering.

Lillian Mortimer will resume her starring tour after election under new management.

Chimie Fadden played to \$120 at the Chicago Grand Opera House, Oct. 21 one of the highest records of that theatre.

Tim Murphy will open his season in his play, Old Innocence, in New England on Thursday. Dorothy Sherrod is a member of the company.

The Mandarin company spent last week rehearsing in this city.

Elwyn A. Barron and Wilson Barrett's new play for Charles Hawtrey is called *The Wishing Cup*.

Emma Marsh, the Marie in *Evangeline*, fell on the stage of the Garden Theatre Oct. 21 and sprained her right arm. The accident compelled her absence from the cast for several days.

A decree of divorce has been granted at Milwaukee separating Margaret Mather and her husband, Gustav Pabst.

Gaudillot's Villa Gabriel has succeeded La Famille Pou-Biquet at the Paris Gymnase.

Colonel J. Henry Mapleson paid last week \$120 to the Chicago musicians who composed his orchestra in that city in 1886. The Musicians' Union threatened to interfere with performances at the Academy of Music unless the account was settled.

Mr. Hewett Coburn, Jr., of Manchester, Conn., believes that she lost a diamond and ruby ornament at the Broadway Theatre, Oct. 21. The jewels were not missed until two days later when she had returned to Manchester.

Poor Old Perkins, a new farce by Percival H. T. Sykes, has had a matinee trial in London.

Thomas McQueen, who opened with the International Opera company at Troy last Thursday, was entertained by his former colleagues of the *Herald* at the Hotel Marlborough, Oct. 27. Mr. McQueen made his debut as Manrico in *I Trouvatore*.

Rudolph Aronson's new waltz, "Teresa," is dedicated to Teresa Carreno, the pianist, who left Berlin on Oct. 21 for St. Petersburg prior to sailing for America.

Guion's *Le Portage* has replaced *Lynstrata* at the Paris Vaudeville.

A set of handsomely engrossed and framed resolutions adopted by the International League of Press Clubs in commemoration of the late John A. Cockerill are in the custody of the New York Press Club. The club is justly proud of the memorial, which is a work of high art.

The roster of A Merry Macdonald company, now touring England under the direction of J. Herman Dickens, includes A. G. Spry, Albert E. Good, Arthur Leyson, E. A. White, Frank Ellis, Annie Bernard, Maud Denby and Louise Cleveland.

It is said that Annie Held will exhibit her horse at the Horse Show.

Le Roy and Brockway's Hiram Greene company, under management of J. G. Brown, is resting at Kingston, N. Y., until after election.

Dorothy Kent has been re-engaged for the part of Maggie Farrell in *Myles' Room*, and appeared with the company in Fall River, Mass., last night.

Eleanore Carroll, leading lady at the new Grand Theatre, Boston, mourns the loss of her brother, who recently died suddenly in Quincy, Mass.

Branch O'Brien will continue in advance of Margaret Fuller and her Prince of Bagdad company.

Arthur E. Seymour, manager for Seymour, the mind-reader, was a passenger on the *Paris*, which arrived at Southampton on Oct. 18.

Eleanore Duse will soon reappear at Rome, and then in Russia where she will present Herivel's *Le Tenaille*, and two new Italian dramas.

H. Stanley Davies, dramatic coach of the University of Chicago, has in rehearsal for local production a new play, *Eleanor*, by John Rosenberg.

Marvel P. Leeds, hypnotist, has been connected with Professor Lee, hypnotist, in several places. Manager Charles Vogel, of the City Opera House, Steubenville, O., writes that Professor Leeds played a successful engagement of five nights with him recently.

Laura Bigrar and Burt Hailey report a good business in *A Trip to Chinatown*.

It was recently stated in THE MIRROR that Ida Irvine originated the part of Kate Mahone in *The Irish Artist*. This was an error. The part was originated by Lotta Lynne Linthicum, who then played under the name of Lotta Lynne, Miss Linthicum is a member of William Greef's Sign of the Cross company, and sailed for New York on Oct. 25 to appear here in that play.

George Bernard Shaw has furnished a new comedy, *You Never Can Tell*, for the London Haymarket.

Four of the Merry World girls missed the train in Cleveland the other day, and Manager Paste telephoned them to stay there. However, they bought tickets and arrived in Columbus in time for the performance.

The Iron King and The Commodore, two new American plays by William L. Roberts, were recently first produced at the Oakland Theatre, Oakland, Calif., with marked success. Mr. Roberts also presented an original five act version of Don Cesar de Bazan.

Georg Engels has written a comedy, *The Chaste Suzannah*, for the Royal Theatre, Berlin.

Brieux's *Evasion* is in rehearsal at the Théâtre Francais.

Lorraine Hollis, the beautiful Californian actress who is to make a tour of the Eastern States after election, is negotiating for a play by Mrs. C. A. Doremus, the author of *The Circus Rider*, made famous by Rosina Vokes.

The Gay Parisienne has passed its 200th performance at the London Duke of York's.

Mrs. Langtry will soon commence a tour of England.

AN ORIGINAL CHARACTER ACTRESS.



MARIE BATES

When Edward W. Townsend dramatized his "Chimie Fadden" stories he introduced a new character in Mrs. Murphy. It was not anticipated that this part should prove more than a mere figure in the background, but, in the hands of Marie Bates, Mrs. Murphy has already become recognized as a character of extraordinary importance. The newspaper critics have everywhere singled out the work of Marie Bates as the crowning feature of Chimie Fadden, and the praise bestowed upon the impersonation has been unreserved and unanimous. The characterization of Mrs. Murphy is the more remarkable for the reason that Mrs. Bates is herself authority for the statement that the portrayal is based upon no particular model, and is the result of no effort at character study. Mrs. Bates did not go into the slums nor into the police court seeking hints for her performance, nor did she build the idea of her wonderful make-up upon any especially personage in real life. While the play was in rehearsal, the part promised nothing unusual, and it was not until the night of the initial performance that the make-up of Mrs. Murphy developed into a real feature of the piece. In making up for the part, one line suggested another, and one shading hinted of a second, until, when Mrs. Murphy first appeared at the window over the saloon, she was greeted with spontaneous applause even before a word was uttered. That Mrs. Bates has repented elsewhere the success achieved in this city is shown by the following remarks from the Chicago Inter Ocean: "One of the most striking characterizations recently presented on the stage is that of Mrs. Murphy of Marie Bates. One might view this as Hogarthian in its drawing if the sad portraiture of the sodden old pauper were not in such constant evidence in the police court. The loquacious combative type, buoyant or depressed as drink or the lack of it grows and whets the appetite, and yet with the leer, the substitute for the forgotten smile, bespeaking grim humor on the hard, wrinkled face, was a portrayal of sin and vice too sadly true."

SCOT INGLIS MARRIES IDA HAMILTON.

At Sydney, Australia, late in September, Ida Hamilton, a young American who accompanied the Potter-Bellvue company to the island continent, was married to Scot Inglin, one of the most promising of Australian actors. Cora Urquhart Potter gave the bride away, and the groom's brother, a Victoria journalist, was best man. A reception held after the ceremony was largely attended by prominent members of the profession and others. Ida Hamilton is a native of Kentucky, and has played the ingenue roles in the repertoire during the Australian tour. Scot Inglin is a native of Victoria, and graduated from the companies of George Rignold, Gourlay and Snaggle, Myra Kemble, Walter Howe, and C. B. Westmacott. His first big success was achieved as Wilfred Denver in *The*

SCENES FROM CURRENT PLAYS.



RALPH DELMORE. VERNER CLARKE. NAT D. JONES. WILLIAM HAROURY. ROBBIE KNOTT. R. V. FERGUSON.
FOURTEENTH STREET THEATRE. THE CHERRY PICKERS: END OF ACT I.
BROUGH: "Your Excellency, Nazare has tried to kill his superior officer."

ONE THING AND ANOTHER.

When Richard Mansfield came to preside over the fortunes of the pretty little playhouse that once was Harrigan's, in Thirty-ninth Street, he set about upon the introduction of characteristic reforms. The theatre was redecorated within and without, the stairways were illuminated by ancient and honorable engravings, the lobby was ornamented by portraits of Mr. Mansfield in assorted impersonations, and the name of the house not only was changed to the Garrick but the place was called a theater instead of a mere theatre as theretofore. This new orthography was consistently carried out in all the departments of the business. The signs, the billboards, the tickets, the programme, even the newspaper advertisements were made to spell it "theater," and a certain individuality was thereby acquired inasmuch as the other playhouses—excepting, of course, the Thalia, the Adler and other unnaturalized institutions in the Bowery—were content to be known as theatres. Eventually, however, the skilled assistance of that great general of the drama, Charles Frohman, was called upon to manage the house while Mr. Mansfield and a special train of cars regulated the folk of other cities with a kaleidoscopic repertoire. Just when the demon of conventionality began its insidious assault may never be known, but certain it is that when Mr. Mansfield returns to town he will be overcome by more than one infraction of his carefully planned spelling devices, against which a conspiracy appears to have gotten in deadly deeds. The three-sheets now call it the Garrick Theatre, and their orthography must have been inspired by Mr. Frohman or his printer. The ticket envelopes supplied by a Fifth Avenue shop, where the has come from, likewise speak up boldly for the renaissance of the 're,' which componcise spelling also occurs no less than a dozen times in the programme provided by Frank V. Strauss, wherein we find Stuart Ogilvie's name printed "Stewart Ogilville." Imagine Mr. Mansfield's thoughts when he views this frightful havoc! But, I suppose that he will feel constrained to preserve a certain silence about the spelling business for, high upon the front of his theatre, among the graceful wreaths and scrolls that beautify the facade, prominently appears the name of Sothern, carefully spelled "Southern."

Speaking of the Garrick, it is in order to mention the fact that William Gillette's play, *Secret Service*, boldly sets forth a powerful plea for the status of the war-time spy. There exists, in the public mind, a ridiculous impression that an army spy must be of necessity a reprobate and a pariah. Mr. Gillette's eloquent refutation of this nonsensical tradition should be printed in the history text-books, and in each of the countless volumes of so-called war stories. The spy of *Secret Service* truly says that a man doing battle as one of an army, or of a regiment, has ever friends at his side, and helpful arms to lift him if he fall, but the spy—also fighting under the orders of a superior—struggles alone in the very stronghold of his enemies, helpless but for his own wit, relying solely upon his nerve and his ability as an actor. He asks the girl in the play to make comparisons and decide whether the spy is not to be admired as the bravest of heroes, and he is rewarded by her love, and that of the audience thrown in. *Secret Service* is infinitely superior to any other war drama within my recollection, and I recall few plays of any sort that equal it in strength, in action, in situation, or in consummate mastery of the

stage. Mr. Gillette deserves unstinted praise for making his Confederate soldiers look like human beings, instead of hiding their faces beneath the sparse, unkempt monkey whiskers heretofore regarded as indispensable to rebel troopers on the stage. But he might have pushed the good work a bit further, insisting upon something other than the stereotyped drooping snow-white moustache and sharply pointed goatee which have been employed as the badge of the heavy general in each preceding war play. Is there any historical evidence to prove that every man who attained to the rank of general in the late civil war immediately developed a prodigious white moustache and a ponderous goatee?

The amazing Sunday newspaper over the theatrical department of which presides "Blooming Dale, the great dramatic critic," lately printed the song about the distance between Schenectady and Troy as compared to that between the latter town and the sacred Rialto of New York, sung and made popular by Walter Jones. But the paper said the singer was "Arthur Jones," showing that it is more than forty miles from Park Row to accuracy, and that no actor like Walter Jones, whose fame only extends from ocean to ocean, and from gulf to Wahpo, Manitoba, can expect that his name will be known to the great dramatic critics of our marvelous daily papers.

THE CALLBOY.

DEATH OF A NOTED WOMAN.

Madame Fanny Simonsen recently died in Melbourne, Australia. The deceased singer was a native of France where, as Mile. Debhais, she studied at the Paris Conservatoire and made her operatic debut. About 1862 she married Simonsen, the well-known violinist, and toured Australia as the soprano of her husband's concert company. As a member of Lyster's Opera company she appeared in the soprano roles in *The Grand Duchess*, *Faust*, *Trovatore*, *Travina*, and *Les Huguenots*. She also toured New Zealand, Signor Palladini being the tenor and Signor Riccardi the basso of the company. In 1887, Madame Simonsen took Signora Cuti's place as the blind woman in *La Grocandoli*, during the Italian opera season at the Melbourne Royal. Of recent years, Madame Simonsen had confined her work to teaching, among her pupils being Ada Crossley and Madame Frances Sasseville, the eldest daughter of the deceased, who has recently appeared with Abbey and Grau's Opera company in New York. Others well known on the operatic stage who owe much of their success to her teaching are: Julia Simonsen, Clara Montgredien, Flora Graupner, and Juliet Wray. Jules Simonsen, who is now singing at Her Majesty's, Sydney, is a son of the deceased.

CHAUNCEY OLICOTT'S NEW PLAY.

Augustus Pitou and George H. Jessop have completed two acts of the new comedy drama in which Chauncey Olcott will be seen at the Fourteenth Street Theatre, in January. The star will compose a number of new songs, and Manager Pitou will give the play a grand production. The new work, of course, is an Irish comedy full of romance, love, and poetry, but promises novel features in the abolition of both politics and rebellion.

Don't make mistake in booking Johnstown, Pa. Johnstown Opera House, best house.

MR. GOODWIN CORRECTS A REPORT.

The MIRROR's correspondent at Sydney, New South Wales, writes under date of Sept. 29:

"With reference to a paragraph in a recent issue of THE MIRROR, where it was stated that the lever Nat Goodwin had used to secure the services of Maxine Elliott for his Australian tour was the promise that this lady should play the part of Princess Flavia in his production of *The Prisoner of Zenda*, Mr. Goodwin informs me that such was not the case, as negotiations between him and Miss Elliott had been entered into a considerable time before their chance meeting in Frisco, just previous to Mr. Goodwin's departure for the Antipodes, which enabled the arrangement of definite terms, and a contract for three years, with option of extension of that time, was actually signed. As a matter of fact, it is highly improbable that *The Prisoner of Zenda* will be produced by Nat Goodwin's company in Australia, although I understand that Williamson and Musgrave are very anxious that this company should extend their visit here to enable them to appear in this play; but if present arrangements are carried out the company leave for Frisco by R. M. S. Alameda, sailing hence in four weeks' time."

MEETING OF OPERATIC DIRECTORS.

The managing directors of the Abbey, Schoel and Grau company, limited, held a meeting last Wednesday. William Steinway, Robert Duval, John B. Schoefel, R. L. Rives, and Edward Lauterbach were present.

President Steinway communicated to the meeting that all arrangements had been completed for a season of opera, and that the death of Henry E. Abbey would in no way change the plans. Mr. Steinway's letter added:

"I am instructed by the directors of this company to request of you the favor of allowing us to anticipate the payment of the \$15,000 due to your company on the 15th of November next, which we shall be prepared to take up on Saturday, the 31st inst."

The \$15,000 mentioned is a chattel mortgage which the company holds on certain scenery and costumes. Resolutions of regret at Mr. Abbey's death were adopted and ordered engrossed for presentation to his daughter.

RICHARD GANTHONY'S NEW PLAY.

John, a four-act comedy drama by Richard Gantony was produced for the first time at the People's Theatre, Elizabeth, N. J., Oct. 28, by the Emmett Corrigan Comedy company. The scene of the play is laid in the upper part of New York city. The first and second acts, although not entirely devoid of interest, need considerable revising, but in the third and fourth acts the piece brightens up and affords Mr. Corrigan the opportunity for effective acting.

The entire company act with spirit, and well deserved the applause which greeted their efforts. Mr. Corrigan's conception of John, the butler, is a clever piece of character acting. The others in the cast are J. C. Kline, Franklyn Hall, Adolph Lestina, Louis Leon Hall, George Mantell, Alward Taylor, Augustus Thomas, Justin Brandt, Alma Strong, Victoria Myra Stewart.

LAWRENCE HANLEY RETURNS.

Lawrence Hanley and the company, including Eleanor Carey, who presented Mr. Hanley's play, *The Eighth Commandment*, a dramatization of the story "Marmac's Inheritance," have returned to the city. The play was given a brief trial in the principal cities of Virginia.

GOSSIP.

H. M. Hirschberg will manage the tour of Charles Gregorowitsch, the young Russian violinist.

For Fair Virginia has a new scenic outfit, which will be carried in a special car. The tour begins at Brooklyn Nov. 9.

The Power of the Press will be revived at the Grand Opera House Nov. 23.

Hoyt and McKee's new production of *A Milk White Flag* reaches this city Dec. 7.

Oliver Byron's new play, *The Turn of the Tide*, is said to be making a success. Those who have seen it pronounce it the best money-winner. Mr. and Mrs. Byron have had since across the Continent.

Atherton Brownell has completed a striking melodrama entitled *Playing at Hearts*. Mr. Brownell's well-known literary qualities and scholarship show to good effect in this powerfully constructed play.

U. D. Newell writes from Monterey, Mexico, under date of Oct. 23: "Tompkins's Black Crook company has canceled all time in the republic of Mexico and will go to the Pacific coast, jumping from Monterey to El Paso direct."

My Dad the Devil, under the management of I. A. Solomon, will open season this week with a company including Frank M. Wills, Monte Collins, Norma Wills, Gertrude Fort, May Mitchell, Fannie Fields, Wilton Taylor, James W. Bankson, Harry Hunkin, and George E. Gill.

Theodore Burt Savre, the author of *The Wife of Willoughby*, the clever play that was given twice by Nelson Wheatscroft's pupils at the Empire, is very proud of the fact that he has disposed of the rights of the play for South Africa on very good terms.

The Princess of Wales, the Princess Victoria, and Prince and Princess Charles of Denmark saw *The Duchess of Coolardie* at Drury Lane, Oct. 15.

May Yohe was hoarse upon the opening night of *The Belle of Cairo* at the London Court, and was forced to omit many of her songs.

Don Juan was revived at the Paris Opera Oct. 26.

Miss Helyett has given place to Les Mouquetaires au Couvent at the Bouffes Parisiens.

Jacques Callot has been discontinued at the Paris Porte Saint-Martin.

Ernest Lamson will play Blake in the No. 1 Shore Acres company at the Harlem Opera House this week.

SAID TO THE MIRROR.

HORACE WALL: "Margaret Fuller's great resemblance to the original heroine (Mile. Crozette) of Alexander Dumas's play, *The Princess of Bagdad*, suggested the adaptation by the author, William Young."

CHARLES E. BLANEY: "The reported marriage of Harry Clay Blaney, the star of *A Boy Wanted*, and Miss Hobart, announced to take place in St. Louis last week, has been postponed. My brother cannot marry during his contract with me, which has nearly three years to run. I do not believe in mixing family affairs with business, especially in the case of my brother, who has a very bright future, yet I wish to say that I have no personal objection to Miss Hobart."

E. D. Shaw, Mgr. or Agt. At Liberty. MIRROR.

THE NEW YORK DRAMATIC MIRROR.

Nov. 7, 1896.

THE MAKING OF THE THEATRE.

X. THE COSTUMES.

The clothing of the modern play is a much more important and expensive item than it was in former times. Some critics think that too much attention is paid at the present day to the scenery and wardrobe. They point to Shakespeare, and say that his plays were produced in barns, or in theatres of the most primitive description, without the aid of proper scenery and appropriate dresses. But that Shakespeare himself took an interest in how his characters should be costumed is shown, in many ways, by the plays themselves. In *Henry VIII*, for instance, there are stage directions for the three great processions. The success of one of the important scenes in *Henry VI* depends upon Gloucester being attired in black and scarlet, and in *The Merry Wives of Windsor*, the climax depends on the color of Anne Page's gown. Many other illustrations might be given to show that Shakespeare considered the costume of his characters an important item in the making of the play. Nevertheless, for many years, in the early history of the theatre, all plays were dressed pretty much alike, without any reference to historical accuracy, or even ordinary propriety as regards the character depicted by the actor. The performers, in their dress, followed the fashion of the day. No attention was paid to the proper dressing of the part until the middle of the present century. In those early days of the drama the armor was made of pasteboard covered with white metal foil, the stage jewelry was made of tin, while, at the present time, real jewelry is worn. Catherine de Medici was a generous patron of the drama, for it is said that in the sixteenth century she spent large sums of money on dresses and scenery for the representation of an ideal ballet. This was a century before the introduction of the regular opera in Paris.

The matter of wigs seems to have been the first item in the stage wardrobe to demand attention in the early theatrical representations; it was eminently proper that reform should begin at the top. At the court revels, during the reign of Queen Elizabeth, we find charges made for "four yellow heaves for head attire for women;" for "a pound of hair," twelve pence; "eight long white berds at twenty pence the piece;" "a black fysician's berde" (more likely a black beard for a physician), etc. These decorations for the head and face were generally made of silk, for there are allusions made to "curling heare made of black silk." As already stated, the actors appeared on the stage dressed in the style of the period. The huge powdered wigs, with flowing flaxen hair, were used by the leading actors for nearly every part, and it is said that some of these pieces of head-gear cost as high as forty guineas each. The villain of the play invariably wore a jet black periwig. Lloyd, in a poem on the actor, published in 1765, wrote:

To suit the dress demands the actor's art,
Yet there are those who overdress the part;
To some, prescriptive right gives settled things—
Black wigs to murderers, feathered heads to kings.

The cost of a wig at the present time depends very much on the character of the wig and the material used in its construction. Human hair is expensive, and human white hair is more expensive than colored. A substitute for human hair has been found in the coat of the yak, an animal found in the West Indies, larger than a goat but smaller than a cow. The large wigs used by the characters in such old comedies as *The School for Scandal*, and all plays requiring that peculiar kind of head-gear, are made from yak hair. There was a time when they were made out of horse hair, but that material is now considered too common. In many of the modern plays it seems as if some of the male characters were wearing their own hair, but the fact is that a wig is generally worn. The art of wig-making has progressed the same as all the other arts and industries connected with the theatre, and wigs are now made to look so natural that it is impossible, at least in the theatre, to distinguish them from real hair. In former times they were not only clumsy and ill-fitting, but they weighed about four times as much as they do now. The old-time actors must have suffered intolerably from their use.

There are always two prices for a wig, that is to say, you can get one of cheap quality or you can pay more and have better material and more careful workmanship. There are no less than 125 kinds of wigs for stage and masquerade use for men, and what is used in masquerade is used, at some time or other, on the stage in spectacular productions. There are forty-four varieties of lady's wigs, and beards are supplied either on wire or on gauncie. The varieties of color in hair would surprise a non-professional person who is not compelled to give attention to such matters. The different shades are white, yellow white, silver gray, steel gray, iron gray, reddish gray, blonde gray, flaxen, baby blonde, light blonde, medium blonde, golden blonde, reddish blonde, dark blonde, light drab, dark drab, light brown, medium brown, dark brown, chestnut brown, reddish brown, light auburn, dark auburn, light red, bright red, medium red, dark red, and black. In beards there are full beards, chin beards, side whiskers and moustache, imperial, throat whiskers, mutton chops, sides and eyebrows.

The price of a wig will range from \$1.50 to \$40. Here are some wigs for well-known characters, with the maximum price charged for them at the present time: Bald, \$7.50; a barrister, \$12; Charles II., \$15; Claude Melotte, \$12; Chinese, \$10; Chevalier (in *The Two Orphans*), \$12; clown, \$8; dress wig, \$25; Dundreary, \$12; duke, \$12; Dutch character, \$8; English swell, \$12; Faust, \$15; a mechanical night wig, \$8; fagin, \$8; gladiator, \$12; Hamlet, \$12; Irish character, \$7.50; Japanese, \$7; Jew character, \$10; King Lear and beard, \$10; Louis XI., \$8; Stephophiles, \$8; a modern wig, \$12; Mikado, \$7; Macbeth and Macduff, each, \$12; negro wigs, from \$4 to \$7.50; the bald wig costing the highest price; Othello, \$10; Polonius, \$12; Pantaloan and beard, \$8; a wig when padded, to improve, alter, or exaggerate the head, costs \$15; R. P. Van Winkle and beard, \$12; Romeo, \$12; Richard III., \$12; a Roman, \$10; Richelieu, \$15; Shylock, \$12; Sir Peter Teazle, \$10; Sir H. Courtley, \$8; Vinculus, \$15; a Yankee, \$10. Among ladies' wigs we have the athletic, \$12; the curly auburn, \$12; the blonde bang, \$12; the long blonde, \$10; burlesque, \$12; court, \$18; Queen Elizabeth, \$25; Frou Frou, \$20; Gretchen, \$20; Grand Duchess, \$18; Irish servant, \$15; Juliet, Julia, Ophelia, Leah, and Queen Anne, each, \$25; Marguerite, \$30; old maid, \$15; Parthenis, \$20; pompadour, \$18; and a wench, \$10.

With the aid of grease paint, an invention of comparatively recent date, the actor can produce various flesh colors at will. The standard colors are known technically as palest juvenile, pale juvenile, robust juvenile, extra robust juvenile, light, medium or heavy character, light tanned, heavy, sallow,

deep sallow, sailor (slightly weather-beaten), ruddy, gypsy, Chinese, light Italian, sunburnt Italian, sailor (deep sunburnt), Moor, East Indian, North American Indian and yellow. Then there are what are called "lining colors": black, white, light brown, dark brown, blue, light gray, dark gray, old man's rouge and juvenile.

Among other curious things that would attract the attention of the non-professional in a theatrical wig-maker's shop and supply store would be aqua tint, or water colors, for coloring the natural moustache, whiskers and eyebrows; alcohol to remove spirit gum from the face, spirit gum being a kind of paste with which false moustaches and eyebrows are applied; blue, black and brown pencils for eyebrows; black wax for stopping out the teeth; coco butter for removing grease paints; diamond powder for the hair; lining paste to blend wigs; nose putty for building up the nose, and a score of other curious preparations and contrivances by the use of which the actor is able to give a better representation of the character he assumes. These inventions indicate a remarkable amount of ingenuity, and illustrate the great progress that has been made in this special branch of theatrical work.

In former times the stage-manager of the theatre indicated the costumes that were to be worn in a play. There was a regular wardrobe room connected with the theatre, which was in charge of the "mistress of the wardrobe," and she supplied these costumes in the best way she could. She had sewing-women to assist her and the dresses and costumes on hand would be altered so as to resemble, as nearly as possible, the kind that were required for immediate use. It was, in those days, only in plays demanding modern costume that the members of the company were compelled to furnish the dresses themselves. Sometimes only the leading ladies owned their own dresses and the lady subordinates were obliged to depend upon the regular wardrobe of the theatre. It is said that the gentlemen of some of these stock companies were not very well off in the matter of theatrical clothing, rarely being the owners of anything beyond one or two pairs of tights, a sword and a dress-hat, a combination of apparel quite unique but not exactly adapted to the presentation of a large repertoire of plays.

Actors, when they are in "hard luck," are sometimes compelled to draw upon their theatrical wardrobe for the purposes of real instead of mimic life. To a certain extent such belongings can be used in this way. This experience is unfortunate because the player is using, so to speak, a part of his regular stock. The poorest Thespian, however, has seldom been worse off than Edwin Forrest who, when he died, was probably the richest actor of his time. Speaking of the early scenes of his life he once said: "The salary I got was so small that I was unable to appear on the street in a decent dress-boots, particularly, gave me most trouble, for I was compelled to wear my stage boots from my boarding-house to the theatre, and from the theatre to the boarding house." When he was living in Cincinnati he was accustomed to go down to the river bank, on the opposite side, and rehearse his part, especially on a Sunday morning. Again his boots are in evidence, for he says: "My stage boots were the only part of my costume that smacked of the shop. My poverty, not my will, rendered this a necessity. Here I would spend the day, reading, spouting, and fighting a tree, as if it were a Richmond and I were a Richard."

At the present time the old-fashioned stage manager has been replaced by specialists—play-producers like Mr. Ben Teale. Such gentlemen indicate the kind of costume to be worn, and, in fact, attend to all the details connected with the presentation of the play. They furnish a regular "wardrobe plot," showing how each character, down to the smallest particular, must be attired. Few theatres now keep much of the wardrobe stock on hand, unless it is in the case of some standard production which they may produce from time to time. Costumes are now made by professional costume-makers having regular places of business outside of the theatre. The modern play is presented with the idea that it will make a hit or a miss. When the manager is tired of it, after it has had a long run, and finds some new play from which he can make money, and to which it will pay him to devote his attention, he sells the old production, costumes and all, to some managerial speculator who has faith that he can do well with it at cheaper priced theatres, or in a section of the country where it has not been seen. If, at the outset, the play fails, the costumes find their way to the second-hand costume dealer. If it has been of a spectacular character the dresses can be altered and utilized by some manager for similar productions in the states other than first-class.

The most expensive costumes are those used in historical plays, when such plays are produced in the best manner it is possible to present them. It is said that the London theatrical managers are much more lavish in costuming and general presentation of plays than are the managers in this country. Real jewelry must be worn by the ladies, their gowns must be made of the richest material, the furniture, the carpeta, the bric-a-brac must be not only historically appropriate, but of real beauty and of intrinsic value. It is claimed that \$100,000 is often spent by a London manager on the wardrobe alone. In *Shakespeare's Henry VIII*, as produced by Sir Henry Irving, the goods for the costume of one of the leading characters cost \$75 a yard, and there were fifteen yards used.

In the same play \$125 each was paid for the costumes of twenty-five men employed in minor parts. In some of these productions as many as three hundred people may be engaged and many of them will be supplied with five or six different costumes. The Christmas pantomimes are presented in the most elaborate manner, and with special reference to curious and beautiful stage effects. For instance, in the pantomime of Jack and the Beanstalk, produced in London a few years ago, there was a scene representing a library, with huge books on the shelves. Each of these supposed books, in turn, afterwards opened of themselves and a character would appear representing one of Shakespeare's leading heroes or heroines, attired not only in the most expensive costume that could be procured, but in a dress that was historically correct. This, certainly, was a beautiful conception—a living, moving, Shakespearean library.

A costumer, W. E. Hoerman, once located in London, informs me that such managers as Sir Henry Irving and George Edwardes seem to

see how much money they can spend on the costumes of a play. But in England they calculate on the production having a long run, and they are more lavish in the outlay of time and money to make sure of this result.

It is said that the American manager, who runs his theatre on strictly business, money-making principles, spends as little as possible on costumes, his main desire being to enlarge his profits. But this criticism cannot be applied to all American managers, certainly not to Mr. Augustus Daly, whose presentation of Shakespearean plays has been as lavish as could be desired. Competent

deep sallow, sailor (slightly weather-beaten).

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English critics have given it as their opinion that the exceptional attention paid by the London managers to the costuming of the play has been detrimental to the dramatic art. One of them, by way of illustration, refers to Romeo and Juliet, produced in London some years ago on a magnificent scale. He says that the beauty, gorgeness and general bustle of the scene of the ball in the first act led the audience to overlook the dramatic efforts of the leading characters.

In England the performer must dress the part as the manager tells him, and so he is obliged to do here, in most cases, though more liberty in this respect is allowed leading players in this country than abroad. In our traveling companies—at least in some of them—curious effects are produced from the fact that the performers select their own costumes, partly because they have to pay for them and because it gives expense and trouble to the theatrical manager. The result of so much liberty is a kind of artistic anarchy. When the play is produced there is no harmony in the colors, but the manager rarely makes any changes, and if the costumes are bright and gay—which they always are, and generally too gay—the audiences in the towns where the play is produced are perfectly satisfied; "having eyes they see not."

The theatrogoer is probably of the opinion that the torn disreputable dresses worn by our actresses, when they have to play a part which calls for such attire, and the tattered clothes of the male performer are obtained from some dealer in second-hand clothes, or that they are supplied from a selection of very old raiment owned by the performers themselves. This is not the fact. Actors do not like to wear cast-off clothing on the stage any more than they do when they are in private life. The actress will take some really good dress from her private wardrobe, and the costumer will so "doctor" it that it is beyond recognition. He will make cuts here and there, make stains with acid so that it will look as if the wearer had tumbled in the gutter. Common stove polish and furniture stain (which he calls "artistic mud") are used to produce some of these unwholesome effects, but they are all done in an artistic manner; if it were otherwise no impression would be produced on the beholder. Many times the costumer must make duplicate dresses, or suits, because the performer must disappear and meet with a sudden and serious accident in which his clothing is ruined. The actor, when off the stage, quickly puts on the duplicate suit, showing stains, rents, etc., and, to the audience, it seems to be the same costume he wears when he made his exit.

The leading actors and actresses employ dressers whose duty it is to attend their employer at the theatre and see that he is properly attired for the play. These dressers seem to have their own troubles. It is said that Richard Mansfield had a dresser named John, a German, who, though otherwise economical in his habits, almost to the verge of parsimony, insisted upon always drinking a bottle of wine with his luncheon. This peculiar habit, it is said, somewhat annoyed the distinguished actor. He thought it was rather incongruous that a servant should drink a whole bottle of wine at a sitting and that, too, at such an inappropriate time as the middle of the day. He liked John and, in remonstrating with him about this peculiar habit (which had no reference to the man's sobriety, for he was exemplary in this respect), even offered to raise his wages if he would discontinue the custom. The wine only cost forty cents a bottle—a species of *ordinaire*, in fact, very *ordinaire*—and the servant insisted that all his life he had been accustomed to drink his bottle at that particular time of the day. When the actor finally urged upon him that he must choose between Mansfield and the bottle of wine, the dresser quickly responded: "I'll take the wine," and straightway left the actor's service.

A story is told of Edwin Forrest and his dresser. He was playing an engagement at Pittsburgh. The famous tragedian was dressed for the character of Richelleau, and was going on the stage in the first scene when he discovered that the sleeve of the dress he wore was either too short or drawn up. He called to his dresser to pull the sleeve down so that the lace frill would show. The man commenced pulling the robe instead of the undersleeve when Forrest, in a loud voice, exclaimed: "Hell and Fury! what are you about? The undersleeve, d— you!" He was standing near the entrance and his somewhat earnest inquiry was heard in the front of the house. A generous round of applause followed, the audience imagining the remark to be a part of the play.

"What are they applauding?" Forrest exclaimed.

The prompter quickly replied: "Your first speech, sir, off the stage."

GEORGE J. MANSON.

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Oiga Nethersole has purchased the sole English rights to Stango and Edwards's new opera, Brian Boru, a speculation that should prove most remunerative to the English actress, who, of course, has no thought of appearing herself in the cast.



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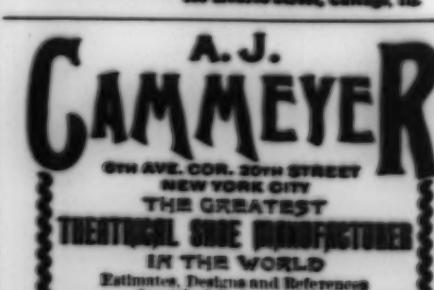
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IN OTHER CITIES.

DETROIT.

We had the most delightful Jefferson engagement at the Detroit last week that we have had in many a season. We are usually put off with a "one night" Jefferson performance and therefore consider ourselves fortunate when that perfect master of the comedian's art remained with us for two evenings. "May he live long and prosper" is all his old Detroit friends have to say after seeing him once more. Friday evening (23) as fresh, vigorous and delightfully entertaining as ever. On Saturday evening a double bill was presented, The Cricket on the Hearth and Lend Me Five Shillings, and on this occasion even more brilliant audience crowded the Detroit than on the preceding evening. Possibly there has been in Dickens' list gallery of immortals scarcely one creation that he made more lovable to us than Caleb Plummer, and in Jefferson's line of characters this one has always remained prominent for its beauty, perfection and charm. But then he is always a delight in the Jeffersonian genius, not the character, in his case. Would that time might go slowly for him or that he might die "hereafter" so that we could always have him with us.

Robert Hilliard opened at the Detroit 26 giving us an opportunity of seeing him in his New York success, Lost-24 Hours. Much has been said about the qualities of this young comedian who has stepped suddenly, as it were, into the first rank, and this week his acting, co. and play have met with the unequalled approval of Detroit theatregoers, and theatrical critics. The beautiful stage settings and the lovely costuming has also been highly praised. Altogether his engagement of three evenings here has been a decided success. One thing most worthy of mention is the curtain raiser which Mr. Hilliard presents, which he calls The Little Girl and which is a dramatization by himself of Richard Harding Davis' Van Bibber story Her First Appearance. It is a very beautiful little sketch, and moreover was put on in an exceedingly handsome manner. Mr. Hilliard finds admirable support in Raymond Hitchcock, Ceci Butler, Roy Fairchild, Russell Bassett, Sydney Cowell, Vivian Bernard, Amelia Bingham, Carolyn Kenyon, and Francis Whitehouse.

There is nothing on at the Detroit for Thursday, Friday and Saturday of this week, but A. M. Palmer's stock co. is booked for 24, and the latter half of next week this stage will be given over to Wilton Lackaye, who will be seen in a new play called Dr. Belgrave.

At Gay Coney Island is probably well-known elsewhere but we received our first introduction to it Sunday (25) at the Lyceum, and are being afforded an opportunity all week of becoming thoroughly acquainted with its merits, which are many. Mathews and Bulger carry off first honors on the list of entertainers, but they don't begin and finish the list by any means, as there are many others in the co. who deserve praise for their work, notably M. L. Hecket, William Gray and Tony Hart. The cast throughout is strong, the specialties are first-class, the musical features good, and the costuming and scenery correspond to the general excellence of the production. Next offering at the Lyceum, Town & gown in Dixie.

The Wyoming Mail is the current attraction at Whitney's. The title throws a search light on the character of the play. It is a border drama, of course, with all the usual concomitants. It was written by Charles W. Daniels, and had its initial performance in Detroit 26. Bert Weston as Sylvester Slasher is probably the most deserving of praise in the co. This bill runs all week. Next week, Vanity Fair.

At the Capitol Square The Clemenceau Case is on for the week. The play is followed at each of the performances by a pantomime entitled The Flea in which Pilar Morn shows her powers as a pantomimist.

The Empire is closed and will probably remain so until after the election.

Albert Perry, who has become pretty well known within the last few years as a monologue entertainer, has decided to adopt the regular stage. He will take out a co. some time in November, but will open in Detroit. He proposes to produce a play of Tennyson's which has not yet been acted in this country. Associated with Mr. Perry in his enterprise is Hortense Van Zile. An Eastern author is now preparing a play especially for Mr. Perry which he intends to put on next season.

KIRKAL.

ST. PAUL.

At the Metropolitan Opera House The Irish Artist, The Minstrel of Clare and Mavoureen were presented by Chauncey Olcott and an excellent co. Oct. 25-28 to good houses and appreciative audiences. Mr. Olcott met with a cordial welcome and was called twice before the curtain. Georgia Bushy was very pleasing in the role of Kate Malone. Kitty Coleman is decidedly good as the Widow Blake. Luke Martin was excellent in the part of Jerry Sweeney. Daniel Gillette as Sir Robert Dean, Paul Gilmore as Edmund Dean, Etta Baker Martin as Lady Dean fine sustained their roles. The play was nicely staged. Robert Mantell 1-4, Kathryn K. Dotter and Madame Sans Gêne 5-7.

A lot's New Grand Opera House A. M. Palmer's excellent co. produced Trilby 22-24 to good houses. Marion Grey an attractive actress and made a very favorable impression in the title-role. J. M. Colville as Svengali gave an admirable portrayal of the character and was greatly applauded. Richard Gauthier was excellent as Taffy. Frank Rollerton does good work as the Laird. Brenton Thorpe as Little Billie, Matthew C. Woodward as Zou Zou, George Conway as Rev. Thomas Pagot do excellent work in their roles. The performance pleased the patrons and drew good business. A Roy Wanted co. 1-7.

Frank Knapp, who plays the part of Happy Jack in The Old Homestead co., has just rejoined the co. after a week's absence in New York to attend his father's funeral.

J. Shanley Sanford, business manager of Madame Sans Gêne co., is in the city working up business for his star, Miss Kathryn Kidder.

Katie Emmett and co. went through St. Paul 22, and will play Cal Stone's circuit en route on the Northern Pacific to the coast.

H. Antoine D'Arcy, representing Robert Mantell, is in the city, and reports the co. doing good business.

Manager William Warmington, of The Old Homestead co., is an old-time visitor to St. Paul, and has a pleasant time with a number of old friends. Mr. Warmington was one of the first managers that played attractions at the old Opera House in St. Paul in the seventies. One of the first attractions he brought to this city was the Berger Family Bell-Ringers. Sol Smith Russell was in the co.

GEORGE H. COLGRAVE.

SAN FRANCISCO.

The Prisoner of Zenda closed at the Baldwin week of Oct. 17, and the season was one to be long remembered. The demand for seats was so great that chairs were placed in the orchestra space over half the week.

The California is still closed, as the managers were afraid of a lack of patronage during the election excitement.

Julia Marlowe Taber and Robert Taber opened at the Baldwin to good business. Delta Fox follows the Tabers 9.

At the Columbia Trilby closed 17 after a successful run. Town Topics, by the Broadway Comedians, is this week's attraction at the Columbia and has played to good business. The jokes, songs and specialties seemed to be greatly enjoyed. After Town Topics Tennessee's Partner will have a two weeks' run under the management of Arthur C. Asten.

The Ugly Duckling was put on at the Alcazar in a style that calls for much praise. This piece drew a good house and was well received. Next week, Love on Crutches will be produced.

Ferris Hartman's Babies in the Wood is doing its second week at the Tivoli, and is playing to good business.

The Pay Train is billed at Morosco's Grand Opera House week commencing 19, with Florence Bindley in the star part. It runs for a week.

George M. Weily and Alfred Ellinghouse have completed arrangements with William A. Brady for a tour of the Coast with La Loie Fuller and her co. Upon her return from Mexico she opens at San Diego Nov. 13, and is to give about eight performances on the Coast, probably three in San Francisco, one in Los Angeles, and four in the Bay cities. Their contract also includes Vancouver and Victoria.

JAMES F. J. ARCHIBALD.

DENVER.

At the Broadway week of Oct. 19, the Henderson co. in its fifth week here is concluding an operatic season that has been quite successful both artistically and financially. During the fore part of the week a clever production of Boccaccio has held the boards—while during the latter part there has been a change of bill.

mighty, with presentations of the various operas that have been given during our season here. While I have heretofore said the co. contains no stars, the operas throughout have been very pleasantly given and mounted, and costumed in a manner that would do credit to a grand opera organization, and unquestionably the ensemble has been the best offering ever seen at popular prices. Corinne 29-31.

The Tavern, which has been dark, opens 26 with In Durken Russa.

A Bowery Girl, at the Orpheum week of 18, is drawing large houses, which may be taken as a sad commentary upon current theatrical affairs. When Madame Sans-Gêne and the Empire Theatre Stock co. play to small houses in this town, and yet nearly all the seats are taken nightly to see such a play as A Bowery Girl, it is about time to take Denver out of the circuit. The best feature of A Bowery Girl was the excellent acting of a child billed as Little Le Helene, whose work was natural and clever. The Defaulter follows A Bowery Girl at the Orpheum.

F. E. CARSTARPHEN.

NEW ORLEANS.

Louis James in Romeo and Juliet, Spartacus and in My Lord and Some Ladies has appeared at the Grand Opera House Oct. 21-2 to good business. My Lord and Some Ladies, adapted from the French by Theodore Kramer, a young journalist of San Francisco, was produced here 29, for the first time on any stage, by Mr. Kramer's co. The comedy is somewhat historical, dealing with the adventures of Lord Balmbrorok in the court of Queen Ann of England. His Lordship is a great statesman, member of Parliament and brilliant wit, according to the play, and has as his opponent the crafty and celebrated Duchess of Marlboro, who, through intrigue are well-laid pit-falls, endeavor to win Lordship's favor with the queen. The clever manner in which Lord Balmbrorok avoids all snare is the principal theme of the play. As a backstage lover stories turn from their roundabout course to happy matrimony. The play well deserves a good house, and no doubt will meet with the same success elsewhere. The co. is good and brings it in magnificent scenery. Hoyt's A Milk White Flag 1; Rhea 8; The American Girl 15.

Della Fox, with a large and excellent co. of singers, has been seen here for one week 21-1 in The Little Trooper and Fleur de Lis to good business. W. T. Francis, formerly of New Orleans, is the musical director. Sowing the Wind 1.

Plorie West in A Bowery Girl, accompanied by several good specialties, played here for one week to good business at popular prices. Fregoli 1.

Fred E. Wright, manager of A Milk White Flag; J. M. Fedors, representing Sowing the Wind, and Bury Dasset, Fregoli's manager, are in the city.

The engagement of Robert Downing, who was to appear at the Grand Opera House in repertoire 8, has been canceled.

F. Charley, director of the French Opera co., who is in town ahead of his co., announces the following as the completed roster of his opera troupe: Grand opera: Falcone (dramatic soprano), Mme. Fedors, Mile. Pascale, Mme. Michelini; chanteuse legers (sopranos), Mile. Berthe, Mile. de Lega; contralto, Mile. Combès; mezzo-soprano, Mile. Andree Sayine and Mile. Lafuelliade; mere dugazon, Mme. Fremaus-Bennati; tenors, Nestor Massart, Prevost, Edouard Deo and Mirel; baritones, Henry Albers, J. Freiche, A. Astieres; bassos, Athes, Javid and Frouty. Comic opera: Fima downe, Mme. Bellet; second, Mme. Lafuelliade; third, Mme. Simon; tenor, Mr. Mirel; comedians, Schey and Lepaino; Ballet: First dancer, Mme. Emma de Consol; seconds, Mile. de Biasi and Mile. Rossi; ballet master*, Mr. d'Alessandro. Leader of orchestra, Mr. Nicessis; stage manager, Mr. Bellet.

J. MARSHALL QUINTERO.

LOUISVILLE.

Macaulay's Theatre is dark until 2, when Jim the Penman will be presented for two nights, followed by the Whitney Opera co. 5 in Rob Roy, which will be heard in this city for the first time.

Hanlon's Superba Oct. 26-31 at the Grand Opera House drew the best business so far this season of any attraction appearing at that house. The familiar spectacle has been improved in many ways, and the principal parts, particularly the Pierrot of William C. Schrode, are in capable hands. The costuming is new, and the scenery and trick contrivances noteworthy. R. E. Graham in An American Girl 2-7.

Mary Murphy in O'Dowd's Neighbors drew satisfactory business at the Avenue week commencing 26. The play has been seen frequently here, and seems popular. The Wilbur Opera co. commences its annual engagement 2.

At the Buckingham Mason's City Club opened 26 for a week to S. R. O. The engagement concludes 30 and will be followed by the Turkish Knights Extravaganza co.

Mary Hampton, who is announced as the new leading lady for E. M. Sothen, is a Louisville girl. Her father, Joseph Smith, well known in this city, is properly proud of the success of his daughter in her chosen profession.

The suit brought by the printing firm of Morgan against James E. Camp of the Grand Opera House in connection with the printing furnished the Dazzler co. has been withdrawn. As usual Manager Camp comes out on top.

The Twentieth Century Minstrels, a local organization, gave an old-time minstrel performance at the Temple 26, for the cause of charity, to a large audience. A noteworthy feature of the bill was the ballad singing of Fulton Mandeville, who is a brother of the comedian, W. C. Mandeville.

The play was nicely staged. Robert Mantell 1-4, Kathryn K. Dotter and Madame Sans Gêne 5-7.

A lot's New Grand Opera House A. M. Palmer's excellent co. produced Trilby 22-24 to good houses.

Mariette Grey an attractive actress and made a very favorable impression in the title-role. J. M. Colville as Svengali gave an admirable portrayal of the character and was greatly applauded. Richard Gauthier was excellent as Taffy. Frank Rollerton does good work as the Laird. Brenton Thorpe as Little Billie, Matthew C. Woodward as Zou Zou, George Conway as Rev. Thomas Pagot do excellent work in their roles. The performance pleased the patrons and drew good business. A Roy Wanted co. 1-7.

Frank Knapp, who plays the part of Happy Jack in The Old Homestead co., has just rejoined the co. after a week's absence in New York to attend his father's funeral.

J. Shanley Sanford, business manager of Madame Sans Gêne co., is in the city working up business for his star, Miss Kathryn Kidder.

Katie Emmett and co. went through St. Paul 22, and will play Cal Stone's circuit en route on the Northern Pacific to the coast.

H. Antoine D'Arcy, representing Robert Mantell, is in the city, and reports the co. doing good business.

Manager William Warmington, of The Old Homestead co., is an old-time visitor to St. Paul, and has a pleasant time with a number of old friends. Mr. Warmington was one of the first managers that played attractions at the old Opera House in St. Paul in the seventies. One of the first attractions he brought to this city was the Berger Family Bell-Ringers. Sol Smith Russell was in the co.

GEORGE H. COLGRAVE.

JERSEY CITY.

Lewis Morrison and co. presented Faust at the Academy of Music Oct. 26-31. The production is a fine one, scientifically and musically. Mr. Morrison makes Mephisto one of the strongest personations of that fascinating character on the stage. Florence Roberts as Marguerite is an excellent support. Her work is finished. The Faustus is Charles Taylor. The support is weak. The singing contingent is excellent, but all their work is done back of the scenes. The scenery and effects are the best ever seen in this city. Business has been good. Frank Bush in Girl Wanted 2-7.

Charles Lamb, in advance of Murray and Mack, and Sandford Cohen, representing Roland Reed, were here last week.

In addition to the attractions at the Academy of Music there is Pain's Cuban spectacle and acrobatic specialties at the Baseball Park. Manager Frank Oakes Rose, a prominent member of the Actors' Protective Union, is in charge and is treating the city's visitors to a fine pyrotechnic and vanadele display.

R. M. SOLOSONS.

CHARLESTON.

The premature closing of the Jowett season left a dark void at the Academy of Music until Oct. 24, when Sowing the Wind drew small but intensely interested audiences at matinee and night performances.

A strong co. appropriately costumed gave additional realism to a very realistic play.

Gala Week, Charlie's annual business festival, began 26, and is being celebrated at the Academy by Punch Robertson's co. of pirates, who are giving two performances daily. The latter end of the week has been booked by Murray and Mack 30, and Roland Reed 31, both of whom will give afternoon and night performances.

Charles Lamb, in advance of Murray and Mack, and Sandford Cohen, representing Roland Reed, were here last week.

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R. M. SOLOSONS.

MILWAUKEE.

In Missouri by Hamilton's co. played to fair business at the Davidson Oct. 25-28. Politics seems to so completely absorb the attention of most people here just now that the theatres have suffered greatly. A. S. Lipman is an actor of true merit and plays the part of Jim Radburn in In Missouri in an able manner.

Charles H. Riegel as Joe Vernon, Margaret D. B. as Kate, and Jean Clark Walters as Mrs. Joe Vernon are very good in their parts.

A Boy Wanted at the Bijou 25-31 has "caught on" in great shape. The specialties afford abundant amusement. Harry Clay Bianey creates much amusement as the boy, and the acts of Knox Wilson, saxophone soloist; Frank Young, buck dancer; the Misses O'Neill and Sutherland, dancers; Bryant and Saville, negro specialty, and Raymond Findlay and Flora Evans, in topical songs, are highly pleasing.

The Academy presents a very strong vaudeville bill 25-31 headed by Jack Mason and Marion Mannion-Mason, who present a very amusing skit entitled snapshots.

E. T. McDONALD.

SAN ANTONIO.

Corinne appeared at the Grand Opera House Oct. 20 to large business. Joe Cawthon is a strong drawing card. A light business was done by The Private Secretary 21, also by Jane Coombs and Jeffreys Lewis 23 in a production of Bleak House. The Whitney Opera co. in Rob Roy drew large audiences 24-25.

As anticipated here the Black Crook tour of Mexico has a howling failure, and Vank Newell is back in the State hustling up new dates to fill in time.

Frank Rezo is spending the winter in San Antonio on account of his health.

S. Harry Liebeldz joined the Coombs-Lewis co. here.

The Milk White Flag is underlined at the Grand for 25, Bancroft 30, and Dell Fox 3.

WILLARD L. SIMPSON.

Holton. The old favorites, Laura Burt and Frank Dayton, were given a cordial reception. The piece was handsomely staged, a new scene making the finish of the race more realistic. A. M. Palmer's co. in Trilby 1-2.

Ivan Maclaren delivered two lectures at the Lyceum Theatre 27, 28 to large and brilliant audiences.

P. C. CAMERELLA.

PROVIDENCE.

Those sterling actors, E. M. and Joseph Holland, and an excellent co. scored a success at the Providence Opera House Oct. 26-28. They were seen on Monday and Tuesday evenings in A Social Highwayman and on Wednesday in a double bill, 18-19 and A Superbious Husband, and the performances were artistic and delightful.

CORRESPONDENCE.

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Dr. C. Whelan, manager): Della Fox Oct. 16 in *The Little Tootie*; S. R. O. Miss Fox and Mr. McDouough were the life of the piece. Baldwin-Melville co. 20-21 in repertoire to good business. Rheta & Bowery Girl 5; Roland Reed 6.—ITMS: Lucy Morrow, of this city, makes her New York debut with James A. Herne's *Shore Acres* at the Harlem Opera House 2.

MOBILE.—THEATRE (J. Tannenbaum, manager): Della Fox in *Little Tootie* and Fleur-de-Lis at advanced prices drew large audiences Oct. 21. Roland Reed followed 22 in *The Wrong Mr. Wright*. This actor is a favorite here and always draws good houses, this visit being no exception to the rule. Frederic Bryan played a return engagement in *Forgiven* 23.

HUFSTADT.—MORIS OPERA HOUSE (Jacob Stern, manager): *The Other Man's Wife* 20.

ARKANSAS.

PINE GROVE.—OPERA HOUSE (E. F. Rosenberg, manager): Jim the Penman co. to a fair house Oct. 18; a excellent. Graham's Minstrels home talent, 22 to a crowded house. Dixie Land 27; Walker Whiteside 29; The Other Man's Wife 30.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, manager): House dark Oct. 18-25.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): Zara, magician, gave a very poor performance to a large house Oct. 22. Ward and Vokes 29; Twelve Temptations 2.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vliet, manager): Jim the Penman Oct. 19 to a fair house. Frank C. Bangs did good work in leading role; support above average. Dixie Land 24; Twelve Temptations 29; The Other Man's Wife 31; Al G. Field's Minstrels 2; 8 Bells 2; Fred Ward 7; Khea 13.

CALIFORNIA.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Prisoner of Zenda Oct. 21; Town Topics 22; Prawle co. in the Senator 2.

OAKLAND.—MAGNIFICENT THEATRE (Friedlander, Gottschalk and Co., managers): Prisoner of Zenda Oct. 19, 20 to S. R. O. Mr. Hackett was given an ovation. Town Topics 25, 27; Coming: Julia Marlowe-Tabor in repertoire — OAKLAND THEATRE (F. W. Bacon, manager): Mrs. Barnes of New York made of 18.

STOCKTON.—YONKERS THEATRE (Adams and Newell, managers): The Prisoner of Zenda to S. R. O. Oct. 22. James Hackett had four curtain calls. Town Topics 8; Julia Marlowe-Tabor 12—AVON THEATRE (Staples Brothers, managers): Dark this week.

COLORADO.

VICTOR.—OPERA HOUSE (J. A. Quinn, manager): House dark Oct. 16-22. National Stock co. in *The Fugitive* Oct. 24 and Streets of New York 25.

ASPEN.—WHEELER OPERA HOUSE (J. J. Ryan, manager): On the Bowery (Steve Brodie) Oct. 27. House dark 28-31.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): House dark week Oct. 18-25. Steve Brodie is on the Bowery 28.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Hackett, manager): House dark 19-24. Steve Brodie is on the Bowery 25.

PUEBLO.—GRAND OPERA HOUSE (S. N. Hye, manager): Dark Oct. 18-24.

CONNECTICUT.

HARTFORD.—PARSONS'S THEATRE (H. C. Parsons, manager): Hermann the Great presented his unique and mystical entertainment Oct. 22 to a large and fashionable audience. A feature of the programme was the beautifully colored and bewitching spectacular dancing of Adelaide Herrmann. Maggie Cline was greeted by large audiences, matinee and evening, 24 in on Broadway, in which she displayed more than ordinary melodramatic talent. She is supported by an able co. headed by John Sparks. Just 25 paid admissions was the record of Frank Daniel's eighth presentation of *The Wizard of the Nile* 26. The co. was of the same standard as those here before, with possible exception of the part hunting done by Dorothy Morton, now with *The Colossal Duke*'s. Edna Thornton, who essayed the role of the Queen, is quite pretty, has an agreeable voice which, however, is light and not so captivating as the fair Dorothy's. The chorus were in excellent training and sang with strength and union. S. M. and Joseph Holland 28, 29; Hi Harry's Minstrels 3; Alexander Black, picture story, 6.—HARTFORD OPERA HOUSE (Jennings and Graven, managers): The Cotton King 26 was well played and elaborately staged. Dan Sherman as the Yankee farmer in Uncle Dan Tucker 26-27 met with fair success. The usual alleged funny troupe, without which no farce comedy is complete nowadays, held the centre of the stage most of the programme. A Baggage Check 28; Black Patti Troubadours 29, 30.—ITMS: Hermann the Great creates quite a sensation by his mode of travel, occupying three private and two baggage cars. One of the latter is turned into a studio, the prestidigitator having with him six horses, a silly dog, couple, road team, etc., etc., therefore entirely independent of hotel or "cabins." Since Edwards, of this city, is *on tour* of Robert Hilliard, a run with the Toronto Bound Club at this moment and the gang of Bertie Holland, member of the Canadian Parliament. The agent of the Black Patti Troubadours had great difficulty in securing accommodations for his co., and was obliged to ad-

A. DONNER.
NEW HAVEN.—HYPERION THEATRE (G. B. Sunnall, manager): Hermann the Great Oct. 21; full house; gave his usually clever performance. Jack and the Beanstalk 22; Pudd'nhead Wilson 23; Sunshine of Paradise Alley 3, 4; Edward Harrigan 5.—GRAND OPERA HOUSE (G. B. Sunnall, manager): Wilbur Opera co. finished their week 19-26 to uniformly good business. The Black Crook Troubadours had a good house on their opening 28, and gave a very entertaining performance. There were several clever colored variety artists in the co. Pauline 29, 30; W. H. Powers in *Shamus of the Sixth* 24; A Night at the Circus 6, 7.

BRIK REPORT.—PARK CITY THEATRE (Mary E. Bassett, manager): Annie Ward Tiffany and Eugene O'Rourke made an excellent co. in the opening of *The Story of the Strange Adventures of Miss Brown* Oct. 18. House dark 19-24. The Fat Card 25; excellent business and good co. E. M. and Joseph Holland 31; Paradise Alley 3; Pudd'nhead Wilson 5; Edward Harrigan in *Marty Malone* 6; Herald Square co. in Town Talk 6; The Sporting Duchess 8, 10.—AUDITORIUM (Mary E. Bassett, manager): Edison's Vitascopic 19-21 was a success. Chas. Wieland had encore galore, and deserved them all for his sprightly characterization. Two was prominent appearance with his fire-light dances. Bell's Shandon 22 had fair business. The Sidewalks of New York 23, 24 had excellent business, performance clever and exciting. J. A. Reilly's *Under Max* opened to a good house 25 for three days. Black Patti's Troubadours 26; Shamus's A Baggage Check 28; A Night at the Circus 3.

NEW YORK.—BROADWAY THEATRE (Mrs. W. Jackson, manager): Maggie Cline in *On Broadway* Oct. 20 drew a large audience. Maggie proved herself an actress of considerable ability. The supporting co. is excellent, and the scenery, representing familiar localities in New York, is particularly good. Faunie Rice in *At the French Hall* 20.

NOW WALK.—OPERA HOUSE (F. W. Mitchell, manager): Rice's Comedians closed a large week's business Oct. 24 in Daniel Boone. Edward Harrigan 3.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Golden Hair and Three Bears, local, Oct. 27, 28 to large houses. Rice's Merry co. of Comedians 27.

DERBY.—STERLING OPERA HOUSE (J. L. Ungerer, manager): Minnie Lester Oct. 19-24; large houses. Mozart Symphony Club 25; large and delighted audience. Waite's Comedy co. opens a week's engagement 27.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): Edison's Vitascopic and Select Specialty co. headed by Clara Wieland, gave excellent performances to small houses Oct. 23-24.

WILLIAMSTOWN.—EDISON OPERA HOUSE (John H. Gray, manager): Edison's Vitascopic co. Oct. 26 to fair attendance. Tim Murphy 6; Hi Henry Minstrels 7; Edward Harrigan 13.

MIDDLEBURY.—THE MIDDLEBURY (Middlebury Assurance Co., manager): Fanny Rice and an excellent

co. presented for the first time this season her operatic comedy, *At the French Ball*, to a good audience Oct. 29.

NEW LONDON.—LVCUS THEATRE (Mr. W. Jackson, manager): Ada Rehan booked for Oct. 30, canceled, and will appear later. House dark 26-31. McKee Rankin 3; Neil Burgess 5.

WATERBURY.—JACQUES OPERA HOUSE (Jean Jacques, manager): James W. Ragan and co. appeared in *The Bells of Shandon* Oct. 23. The star's singing is the principal feature. A good co. presented *The Fatal Card* 27; large and enthusiastic audience. A very clever co. appeared in *A Baggage Check* 28 to big business; the specialties introduced were very good. Susie Kirwin Opera co. 27.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Della Fox was welcomed by the largest house of the season Oct. 23. Scenic effects very fine; audience well pleased. Frederic Bryan in *Forgiven* 29.

GEORGIA.

SAVANNAH.—THEATRE (Charles D. Coburn, manager): Punch Robertson in pirated repertoire closed a half-week's engagement Oct. 21. Robert Downing billed to appear 22 canceled. Rhéa, supported by a fairly good co. 23, 24 gave *The Merchant of Venice*, Josephine, and Marie Stuart to fair business. E. L. O'Connor deserves special mention. Murray and Mack 31; A Night's Frolic 3, 4; Lewis Morrison 9, 10.—ITMS: Ringling Brothers' Circus will exhibit 6.

ALBANY.—SALE DAIRY OPERA HOUSE (H. T. McIntosh, manager): Rhéa opens the house Oct. 29 in *Josephine*. Punch Robertson, pirate, 29-31; *A Merry Night* 2.

COLUMBUS.—SPRINGFIELD OPERA HOUSE (Springfield Brothers, managers): Bell's Comedians Oct. 19-24; fine business. A Night's Frolic 29; Rhéa 31.

ROME.—NEVINS' OPERA HOUSE (James R. Nevin, manager): Frederic Bryan in *Forgiven* to fair house Oct. 22; performance excellent; audience delighted.

ATHENS.—OPERA HOUSE (H. J. Rowe and Co., managers): Barlow Brothers' Minstrels to good business and well-pleased audience Oct. 27. A Night's Frolic 30.

IDAHO.

POCATELLO.—OPERA HOUSE (Watson and Kinport, managers): Howe's American Girl co. Oct. 22-25; good house; audience well pleased. Fast Mail 31; Si Perkins 9.

ILLINOIS.

ELGIN.—DU BOIS OPERA HOUSE (Fred W. Jencks, manager): Robert Mantell in *Mosbach Co.* 24 to a large and appreciative audience.—ITMS: Mart Hanley was "on the door" at the Opera House 26 when several gentlemen approached and tried to crowd past. Mr. Hanley held out his hand for a ticket. The first man said "Why, we want to go in," Lemuel Mart dismally remarked, somewhat in this fashion. "Oh—no—we pay—to night—Saturday—night—you know." The gentlemen, who thought they were attending another political meeting, gloomily wheeled about and filed out of the building, mumbling as they went about *for silver* at 26 to 1 and the gold that was being hoarded.

DECATUR.—POWER'S GRAND OPERA HOUSE (J. F. Given, manager): The Gormans in *Gilhoolys Abroad* Oct. 12 to poor business. The Gay Parisians 13 had a good house. Vale's *Twelve Temptations* 19 pleased a good-sized audience. On the Mississippi 22 to fair attendance. A Thoroughbred 2; Eddie Foy 5; Rob Roy II.

ROCK ISLAND.—HARPER'S THEATRE (Charles Blemer, manager): The Hamlets Players closed a successful week's engagement Oct. 24 to good houses throughout. The Van Dyke Eaton co. week of 25 to crowded house; very good co.

MATTISON.—THEATRE (William Farley, manager): Vale's *Twelve Temptations* Oct. 25 gave a good performance to well-filled house.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): House dark Oct. 19-24.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Morgan and Gibney Oct. 25-28 opened to S. R. O. Gormans Brothers 8; Thomas Q. Sescheck in *Thoroughbred* 6; Ladies' Minstrels (local) 13; Rob Roy Opera co. 16; Ward and Vokes 18; Old Home 20.

WAUKESHA.—GRAND OPERA HOUSE (George K. Spoor, manager): J. J. Conners Vandeville co. in one act of Old Dan Tucker Oct. 30.

JACKSONVILLE.—GRAND OPERA HOUSE (Ravenscroft, manager): *Twelve Temptations* Oct. 20 to largest house of season; performance fully up to expectation. On the Mississippi 24 to fair business, giving first-class entertainment.

BELLEVILLE.—THOMAS OPERA HOUSE (Ang. Thomas, manager): House dark Oct. 18-23. Al G. Field's Minstrels 7; Gormans' Green Goods Men 8.

EFFINGHAM.—AUSTIN OPERA HOUSE (Warren and Austin, managers): *McKinley's Wedding* Oct. 21 gave poor performance of the season to deservedly poor audience. House dark for 22.

QUINCY.—EMPRESS THEATRE (Chamberlin, Bartholomew and Co., managers): Gormans Brothers in *Gibbons Abroad* Oct. 25 pleased a fair audience. Morgan Gibney in *Palatka Up to Date* 22.

BENSON.—OPERA HOUSE (P. A. Truman, manager): The Boy Tramp of New York Oct. 26, 27; light house; good co. D-riymaid's Carnival 28, 29.

LITCHFIELD.—EDMOND'S OPERA HOUSE (Hugh Hall, manager): The Clara Schumann Ladies' Orchestra Oct. 22 to fair business.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Clay Clement in *New Dominion* Oct. 26; fine production to fair house.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): On the Mississippi Oct. 21 to light house. House dark week of 26. Eddie Foy 5; Joseph Calle 7.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): The Diamond Breaker was presented to good business Oct. 27. The audience was a very enthusiastic one, and the co. gained instant recognition. The play is an interesting one, and the scenery very pretty. Stella Wardell, leading lady and backer of the enterprise, left the co. without any notice after their *London* engagement 28, leaving the performers with their salaries and with hotel bills on their hands. The co., however, filled their engagements here after which they departed. Si Plunkard 29.

CLINTON.—PATTY'S OPERA HOUSE (J. H. Patt, manager): Uncle Tom's Cabin to good house Oct. 22. Speciation 23. Good house 24.

OSAGE CO.—MASONIC OPERA HOUSE (H. L. Briggs, manager): Otis Skinner Oct. 23 to well-pleased audience. Spooner Dramatic co. closed their engagement 25; good co. 26.—ITMS: The house is in the hands of the carpenters and the stage will be enlarged.

DEGORAH.—GRAND OPERA HOUSE (B. B. Morris, manager): House dark Oct. 20-24. Coming: The Robertson and Brandon co. and the Columbia Opera co.

MISSOURI VALLEY.—NEW THEATRE (William H. Morrison, manager): Chase-Lister co. closed a week's engagement 25; business good and performances gave point of satisfaction. House dark 26-31.

COUNCIL BLUFFS.—DONAHY OPERA HOUSE (Geo. N. Bowen, manager): Uncle Tom's Cabin Oct. 20 to fair business. In Darkness Russia 22 to good house. Trilly 24 to good house. Chase-Lister Theatre co. week of 27.

DUBUQUE.—GRAND OPERA HOUSE (William T. Rohrbach, manager): The May Delane co. in repertoire week of Oct. 19, except 22, to poor business; very poor co. Chancy Olcott 23 to good house, and gave one of the best entertainments ever seen here.—ITMS: Manager Rohrbach has returned from Pier, S. D., after two weeks' hunt. Beach and Bower are here getting ready to start out with their minstrel show immediately after election.

FARMFIELD.—GRAND OPERA HOUSE (William T. Rohrbach, manager): The May Delane co. in repertoire week of Oct. 19, except 22, to poor business; very poor co. Chancy Olcott 23 to good house, and gave one of the best entertainments ever seen here.—ITMS: Manager Rohrbach has returned from Pier, S. D., after two weeks' hunt. Beach and Bower are here getting ready to start out with their minstrel show immediately after election.

PORT WAYNE.—MASONIC TEMPLE (Steuder and Smith, managers): Si Plunkard to fair business Oct. 20 to heavy house. Van Dyke and Eaton Comedy co. 22 to crowded houses. Sanford Dodge in Damon and Pythias 2.

BOONE.—PHIPP'S OPERA HOUSE (Ben R. Wiley, manager): House dark Oct. 26-31.

KANSAS.

WINFIELD.—GRAND OPERA HOUSE (F. B. Meyers, manager): House dark Oct. 19-24. Sharpless's Lyceum Theatre co. week of 25-31.

EMPIRE.—WHITLAY OPERA HOUSE (H. C. Whitley, manager): American Dramatic co. in repertoire Oct. 19-24. A Bowery Girl 23.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, circuit manager; O. T. Crawford, local manager): Gormans' Variety Fair co. Oct. 19 gave a string of specialties to a fair and well-pleased audience. The Weston Sisters and Delightful Cinders and Claudio, the musical clowns, were good. Madame Gonne 20; Green Goods Men 21; Trilly 22; Pownall (the local talent) 23, 24; Charles's Aunt 4; Walker Whiteside 6.

PITTSBURGH.—OPERA HOUSE (W. W. Bell, manager): House dark Oct. 18-21. John Dillon in *Wantad the Earth* 3 in Old Madrid 6.

WELLINGTON.—AUDITORIUM (Charles J. Huntington, manager): Season opened Oct. 23 with Ariel Ladies' Settlete to a crowded house; audience very much pleased.

HUTCHINSON.—OPERA HOUSE (W. A. Lee, manager): House dark Oct. 19-24.

WINSTON.—OPERA HOUSE (W. W. Bell, manager): House dark Oct. 18-21. John Dillon in *Wantad the Earth* 3 in Old Madrid 6.

SHANNON.—OPERA HOUSE (John H. Gray, manager): Season opened Oct. 23 with Ariel Ladies

GILMORE; Mr. Lenoir's partner, Charles W. Perkins; Albert Jaco's and George Turner, of Newark, N. J. The burial was in Peabody Cemetery.

EDWIN DWIGHT.

PALM RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): The Cotton Spinner Oct. 23, 24 did fair business. Senorita Chiquita, the Cuban minstrel, opened a four-night engagement 25 to light business. Thomas E. Shen 27; Conroy and Fox 29; Wang 12; Shannon of the Sixth 13, 14.—RICH'S THEATRE (Charles A. Taylor, manager): The Mutoscope 22, 24, in conjunction with a vaudeville co., to light business. Fay Foster Burlesque co. 25, 26 to fair business. Zero 28; Wood Sisters 24; City Sports 5.

TAUNTON.—THEATRE (R. A. Harrington, manager): Now's A Trip to Chinatown Oct. 26 to good house. Laura Biggar and Bert Haverly made decided hits. Robbin's Comedy co. presented Little Jessie 29; fair-sized and well-pleased audience.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): Wang received a big house Oct. 23. Blaney's A Baggage Check pleased a good-sized audience 26. Shore Acres 2.

ABERDEEN.—OPERA HOUSE (J. R. Oldfield, manager): Rose Sydell's London Belles Oct. 27 to a large house.

MARLBORO.—THEATRE (F. W. Riley, manager): Rose S. Dell's London Belles Oct. 25, 26; poor business; fair performance. The Old Homestead 40; Jenne Cafe 24; Shannon of the Sixth 11; Sowing the Wind 14.

PITTSBURG.—WHITEHORN OPERA HOUSE (Stephen Boggett, manager): A Baggage Check (return) Oct. 22; good business. Rose Sydell's London Belles 26 announced a fair-sized audience.—ITEMS: Dexter W. Fellows, press agent for Buffalo Bill's Wild West, has returned to his home in this city for the Winter.

LEOMINSTER.—TOWN HALL (G. E. Sanderson, manager): A Trip to Chinatown, with Bert Haverly and Laura Biggar in the principal parts, was the attraction 28, and drew a good audience.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Waite's Comic Opera co. closed a week's engagement Oct. 24; business very good all week, people being turned away on closing night. The County Fair pleased a good audience 26. The Cotton Spinner 31; Lillian Kennedy 3; on Broadway 5; Wang 6.—CITY HALL: The Old Residents' course of entertainment opened 26, with the Mozart Symphony Club, to a large audience. The Boston Star Concert co. gave an excellent concert to a fine house 27.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): The Cotton King Oct. 22 to fair house; stirring performance. On Broadway 23 pleased a large audience. Maggie Cline proving herself quite capable. A Baggage Check 24 with matinee to fair business. Wang 26 was very unsatisfactory to a small house. Albert Hart's many admirers here would like to see him in a new role.—THE EMPIRE (T. F. Murray, manager): The Briggs Comedy co. and orchestra 25-31 to paying business.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): The Old Homestead Oct. 29. The Flo-Crowell co. 5; Thomas E. Shea 13-15; James J. Corbett, booked for 21, will appear later. Primrose and West's Minstrels 30.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Laura Biggar and Bert Haverly, supported by a good co., presented A Trip to Chinatown to a large and well-pleased audience Oct. 21; Thomas E. Shea in The Man-o'-Wars-Man. Jekyll and Hyde and The Snare of New York did a good business 22-24. The Old Homestead, with Archie Boyd as Uncle Joshua, played to S. R. O. Andrew Mack 9; Wang 11; Tim Murphy 14; Fanny Rice 17.—ITEMS: Thomas E. Shea and wife were entertained by ex-Alderman J. J. Dowd during the former's engagement here—George Friend, of Thomas E. Shea's co., celebrated his twenty-first birthday here 24, and was the recipient of a diamond ring and traveling bag, presented by friends.

NEW BEDFORD.—NEW BEDFORD THEATRE (William B. Cross, manager): Dorcas Oct. 22; small audience; excellent co. A Trip to Chinatown 24; large audience. Maude Hillman's co. 26-31; large audiences, co. good.

GLoucester.—CITY HALL (Lothrop and Tolman, managers): The County Fair Oct. 22; good house; excellent satisfaction. Lillian Kennedy in The Deacon's Daughter 23; big house; good satisfaction.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (W. H. Trowbridge, manager): The Cotton Spinner Oct. 26. William Redmund canceled 26, owing to co. closing. Old Homestead 2.

ROCKLAND.—OPERA HOUSE (Edward Whicker, manager): May Robbins is Little Jessie Oct. 26; light house.

PLYMOUTH.—GRAND OPERA HOUSE (A. H. Perry, manager): Little Jessie Oct. 28; fair business. Manager Perry is confined to his home, being threatened with typhoid fever. J. K. Mills is acting manager during Mr. Perry's absence.—DAVIS OPERA HOUSE (J. W. Coverly, manager): Old Homestead 26; immense business. Sawtelle's Dramatic co. 9-14.

LYNN.—THEATRE (Dodge and Harrison, managers): Neil Burgess's County Fair Oct. 23, with matinee, gave satisfactory performances to rather poor houses. The White Opera co. opened 26 for a week, and had tested the capacity of the theatre. The co. gave a matinee and evening performance every day.—MUSIC HALL (Dodge and Harrison, managers): Harry Morrison's Twentieth Century Mails 22-24 gave a good performance to a crowded house. The co. is popular here. Rice and Barton's Comedians 26-28 gave good performances to fair business. Rose Sydell's London Belles 24.

MICHIGAN.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): The Hustler Oct. 26 gave satisfaction to good business.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): Hi-yo! Midnight Bell Oct. 21 to fair house.—THAYER'S OPERA HOUSE (Stone and Thayer, managers): House dark week ending 27.

GRAND RAPIDS.—POWERS' (J. W. Spooner, manager): Vanity Fair, mixture of music and burlesque, has drawn fairly good houses week of 26. The Three Guardsmen 1-4.—POWERS' (J. W. Spooner, manager): Dark week of 26. OTIS Skinner 4.

BATTLE CREEK.—HAMILTON'S OPERA HOUSE (E. R. Smith, manager): A Midnight Bell Oct. 22 to fair house. The Fast Mail 23 to small house. Salter and Martin's U. T. C. 27 to a fair house.

JACKSON.—HIBBARD OPERA HOUSE (Waldron and Todd, managers): The Bell's of Blackville (local) Oct. 21 to large and well-pleased audiences. Salter and Martin's U. T. C. 22; Carter's Fast Mail had a large house; good satisfaction.

COLDWATER.—TIBBETT'S OPERA HOUSE (J. T. Jackson, manager): Salter and Martin's U. T. C. co. to a good business Oct. 22. The specialties were good. A Straight Tip 14.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Clay Clement in The Bells Oct. 28 to very large business and full satisfaction. Trilly 17.

ANN ARBOR.—GRAND OPERA HOUSE (A. J. Sawyer, manager): Dan McCullin in An Irish Greenhorn to a fair house Oct. 22; Carter's Fast Mail had a large house; good satisfaction.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Joseph Jefferson in Rip Van Winkle Oct. 21 to an immense and very enthusiastic audience Oct. 22. In Old Kentucky 23; fair house. The Hustler 29; Clay Clement in The Bell's 2, The New Dominion 3.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, manager): Joseph Jefferson in Rip Van Winkle Oct. 20 drew a large and fashionable audience. In Old Kentucky 24 pleased a fair house. House dark 26-31.

MINNESOTA.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjorn, manager): Eddie Emmett Oct. 24; good house; well satisfied. A Venetian Gentleman 31; Georgia University students 2.

WINONA.—OPERA HOUSE (J. Stratilipka, manager): Chauncey Olcott in The Irish Artist Oct. 24 to a good house. One of the finest entertainments ever given here. Eddie Fey 26.

MANKATO.—THEATRE (Jack Hoeffer, manager): Cantata Dolor in Damon and Pythias Oct. 17 to a good house. Concordia Band concert 19 to a big house. Redpath Lyceum Concert co. 30; Dennis Thompson's Old Homestead 31.

ST. PAUL.—NEW GRAND OPERA HOUSE (Satoru and Hale, managers): House dark 20-27. Andrews' Opera co. 31.

MISSISSIPPI.

NATCHEZ.—OPERA HOUSE (Gardner and Clarke

managers), Louis James in Spartacus—the Gladiator Oct. 23 to big business. Coote and Long in The Other Man's Wife 28.

VICKSBURG.—OPERA HOUSE (Piazza Co., proprietors): Louis James as Spartacus Oct. 21 to large and fashionable house. Ward and Vokes 28; Coote and Long 28.

MEMPHIS.—GRAND OPERA HOUSE (L. Rothenberg, manager): Frederick Warde Oct. 22 in an excellent production of King Lear; good house.

JACKSON.—ROMNEY'S OPERA HOUSE (R. L. Saunders, manager): Frederick Warde in King Lear Oct. 22; receipts \$444. In Henry VIII. 26 to fair audience.

MISSOURI.

FAYETTE.—OPERA HOUSE (Lee Halladay, manager): House dark Oct. 19-24. In Old Madrid, with Francis Jones 27; Esmeralda 30; by house talent. A Green Goods Man 4; Jolly Old Chums 28.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): The Gay Parisians drew only fair houses Oct. 19; Vanity Fair, a good specialty co., to a fair house 20. Moonee Sam-Gene & Lillian Russell 21.

CHASFIELD.—THEATRE (E. S. Brigham, manager): The Ladies' Minstrels, by local talent, to good houses 23, 24. Trilly 27.

BARABOO.—THE GRAND (F. E. Shultz, manager): Chauncey Olcott 5.

MEXICO.—FERRIS GRAND OPERA HOUSE (Gentry and Wastell, managers): In Old Madrid Oct. 26 pleased a full house. A Green Goods Man 6; A Bowery Girl 13; A Big Bonanza 16.

MACON CITY.—JORDON OPERA HOUSE (H. E. Logan, manager): Francis Jones in Old Madrid Oct. 22 to good business and well-pleased audience. House dark 23-31. Moore and Livingston's Piratical repertoire co. 1. House dark 7, 8. Ornie Verone in The Buckeye 9.

KNOXVILLE.—SMITH'S OPERA HOUSE (B. F. Beeny, manager): St. Vitus Comedy co. booked for Oct. 27, canceled.—ITEMS: C. C. Kent, who has been appearing in vaudeville in St. Louis, has returned to his home in this city.—Ray and Margaret Thayer have joined the Robert Sheridan co.

PRICE.—PARK OPERA HOUSE (Watson and Price, managers): Gorman Brothers Oct. 19; fair business. Gus Hall's Vanity Fair co. to good business 21. House will be dark for two weeks.

JOPLIN.—CLUB THEATRE (H. H. Haven, manager): Vale's Devil's Auction Oct. 22 to big business; performance good. A Green Goods Man 1; A Bowery Girl 2; Vanity Fair 21; The Merchant of Venice.—ITEM: John Dillon failed to appear 25, having missed connections at Vinita, I. T.

SPRINGFIELD.—BALDWIN THEATRE (George B. Nichols, manager): Devil's Auction Oct. 23, matinee and night, to good business. Ward and Vokes 3; Twelve Temptations 3; Lillian Russell 5; Bowery Girl 7.—ITEM: George B. Nichols, formerly of Little Rock, Ark., is the new manager of the Baldwin. He has spent \$500 in overhauling the house. The bookings for this season include a good line of attractions.

WARENSBURG.—MAGNOLIA OPERA HOUSE (H. W. Wood, manager): In Old Madrid Oct. 27.—ITEM: Buffalo Bill's Wild West Show to two good crowds 23. Performance gave general satisfaction.

MONTANA.

BUTTE.—THE AUDITORIUM (John Maguire, manager): Charles Mockin and co. in Fabio Romani to poor house 22-23. Side-Tracked 26-28.—ITEM: FAMILY THEATRE (Dick P. Sutton, manager): This house opened for the first time 19 with Dick P. Sutton's Dramatic co. in Master and Man; played all week to fair business. Coming: Americans Born and U. T. C.—ITEM: Mr. Sutton has engaged Georgie Haynes, of New York, for leading lady. She will make her first appearance 26 in American Born.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager): Mahanen's Minstrels Oct. 24 drew good house and pleased the audience. Fabio Romani 28.

GREAT FALLS.—GRAND OPERA HOUSE (G. N. Hartley, manager): Fabio Romani to crowded house Oct. 18. Side-Tracked 23.

NEBRASKA.

LINCOLN.—THE LANSING (John Dowden, manager): The Gay Parisians Oct. 20 to fair house. Madame Sans Gene 26; in New York 4; Old Homestead 8; in Monroe 9; Thorpe 17; Pictures of Zenda 18; # Reids 26; Vale's Devil's Auction 27.—ITEM: FUNKE (F. C. Zehring, manager): The Butter's Theatre co. closed a successful week's engagement 24. Lillian Russell's opera company 30; Walker Whitesides 18; Matthews and Bulger 20; F. C. Whitney; Rob Roy Opera co. 30.

FREMONT.—LOVE OPERA HOUSE (E. C. Usher, manager): The Butter's Theatre co. with perfectly legitimate line of plays Oct. 26. The co. was enthusiastically applauded and is far by the next repertoire co. ever seen here.—ITEM: Jack Fowler, an old resident of this county and a member of the Butter's, was royally received by his numerous friends.

HASTINGS.—KASA OPERA HOUSE (W. Shillitak, manager): Darkness Russel to fair house Oct. 23.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): A Country Merchant Oct. 26 to a small house. The Cotton Spinner 29 to a fair house.—ITEM: GOEMAN'S THEATRE (Charles J. Goeman, manager): New Henry Burlesque Oct. 26-28; good business. The Marie Sanger Extravaganza co. 29-31; London Belles 24; Dan A. Kelley 5-7.—ITEM: PROFLY'S THEATRE (William Coble, manager): Old Homestead 26; immense business.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): New County Fair Oct. 27 to good business. Performance excellent. Rose Sydell's London Belles 28 to fair business. Performance first-class.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): Lillian Kennedy in The Deacon's Daughter packed the house Oct. 24. The County Fair was fairly patronized 25. Wang 3.

NEW JERSEY.

NEWARK.—THEATRE (J. Bard Wellor, manager): All expectations, and the "Sousa March" is heard everywhere. The audiences have been most enthusiastic, and at the end of the second act have fairly risen from their seats. Mr. Hopper is better than ever. Edmund Stanley, Alfred Klem, Alice Hosmer, and Edna Wallace sang and acted effectively. The Heart of Maryland 2-7; A Temperance Town 9-14.—ITEM: Myron Bloodgood in the dual role of Mule Electra and Milan did some very clever work, and was ably assisted by a competent co. The circus, with its live elephant, horses, etc., was good. The marvellous riding of Marie Forough and Emma Stickney was especially good. In the State Hospital, which was heartily enjoyed by the inmates. Daniel Sully 6, 7; Gilmore's Band 17.

NEW JERSEY.—SHIPPARD OPERA HOUSE (C. H. Simon, manager): Dark Oct. 19-24; Spider and Fly 9.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth managers): Texas Steer Oct. 23; good house and excellent performance; first-class co. Shore Acres 11.

WELLSVILLE.—BALDWIN THEATRE (E. A. Rathbun, manager): Harrison J. Wolfe 24.

MOUNT VERNON.—OPERA HOUSE (George Roberts, manager): Edwin Hanford in The Shamrock Oct. 23; good house. The Gilded World 2, 3.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): House dark.

UTICA.—OPERA HOUSE (H. E. Day, manager): Morrison's Faust drew a crowded house Oct. 23. Isham's October 26-28 had crowded houses, and gave a good performance at the door. The Ensign 27; Rutherford's Tornado 28; Eddie Faust 29; Professor Haussner, hypnotist, Nov. 3; Gilmore's Band 17.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Coville, manager): Kennedy's Players finished a week to good business Oct. 21, giving general satisfaction. London Gailey 2, 3; Cortello Concert co. (local) 3; Summer's Comedy 9-14.

AUBURN.—BURTIS'S OPERA HOUSE (E. S. Newton, manager): Kel y and Ryan Comedy co. closed a week's engagement Oct. 21 to only fair business. Morrison's Faust co. drew a big house 27, co. fine.

FISHKILL.—ON-HUDSON.—ACADEMY OF MUSIC (A. N. David, manager): Hogan's Alley Oct. 31; Celebrated Cave, local talent, 2; Limited Mail 4; Shamrock with Edwin Hanford 7.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): Morrison's Faust 31; St. Carter's Tornado 3; Pair of Jacks 6; Spider and Fly 11; Shore Acres 14; International Grand Opera co. 16.

MIDDLETON.—CASINO THEATRE (H. W. Corey, manager): James Young in Hamlet Oct. 27 to pleased audiences. Mr. Young was well supported. Rita Johnson as Ophelia was especially good.

FULTON.—STEPHEN'S OPERA HOUSE (

ager); Three Guardsmen 6; The White Slave 12; Wilbur Opera co. week of 16.

HIPPIN—**NONN'S OPERA HOUSE** (Charles L. Bristol, manager); J. C. Lewis in Si Plunkard Oct. 23 to a packed house; good co., prominent among whom are Frank E. McHugh and Eddie Hasson.

CANAL DOVER—**Big 4 OPERA HOUSE** (Bister and Cox, managers); J. C. Lewis in Si Plunkard Oct. 22, big house; performance first class. **South Before the War** 6; **Toots** 12; **Three Guardsmen** 18; **Old Tennessee** 21.

LIMA—**FAIRLOT OPERA HOUSE** (W. A. Livermore, manager); Bob Graham in **An American Girl** delighted a small audience Oct. 23. **Last Paradise** 28; Dan McCarthy 30.

NORWALK—**GARDINE'S MUSIC HALL** (S. C. Bradley, manager); House dark Oct. 17-24.

PAULDING—**GRAND OPERA HOUSE** (J. A. Gasser, manager); Dark Oct. 19-21.

GALLIPOLIS—**ARIEL OPERA HOUSE** (C. C. Clark, manager); Edison's Vitascopic co. Oct. 26; poor business. **South Before the War** 3.—ITEM: H. J. Riding in advance of **South Before the War** was here 26.

NEWARK—**MEMORIAL AUDITORIUM** (Foreman and Koenbrach, managers); Edison's Vitascopic co. to a good house Oct. 21. J. C. Lewis' Si Plunkard co. 29.

PORTSMOUTH—**GRAND OPERA HOUSE** (H. S. Grimes, manager); House dark 2, Edison's Vitascopic co. having canceled.

OREGON.

ASTORIA—**FISHER'S OPERA HOUSE** (L. E. Selig, manager); Season opened with **Woodman's Dramatic co.** in **Hickory Farm** Oct. 10 to a packed house. Steve Brodie in **On the Bowery** 15 to S. R. O.

PENNSYLVANIA.

JOHNSTOWN—**CANTINA THEATRE** (Mishler and Myers, managers); Guimone's Band 26 to large and appreciative audience. Conductor Victor Herbert was high favor in his violin solo. Marie D'monan, the prima donna, was also much applauded.—**OPERA HOUSE** (James G. Ellis, manager); Waite's Comedy co. Oct. 19-24 to large audiences at every performance and gave universal satisfaction. The Gold Band deserve special mention.—ITEM: The Reed Band, a local musical organization, rendered a big reception to the members of the Gilmore band after the performance 26.

TARENTUM—**ALBANY THEATRE** (C. W. Park Manager); J. E. Toole Oct. 24 in Killarney and the Rhine to a fair and well pleased house. House Dark week of 25. John F. Stowe's U. T. C. 4; Ed. F. Bush 9; White Crook 9; A. Q. Scammon's **The Real Widow** 16.

PUNKSUTAWNIEW—**MARION STREET OPERA HOUSE** (J. Charles Fish, manager); J. C. Toole Oct. 20 to S. R. O. to full satisfaction. **Bunch of Keys** 7; **Breezy Time** 21; **Sporting Craze** 23.

PHILADELPHIA—**OPERA HOUSE** (L. F. Walters, manager); Spider and Fly Oct. 21 to good business; performance. Arnold Wolford 24; Belts of Shandon 7; Oliver Doud Byron 7; Engel Opera co. 13; Herrmann 17.

JOHNSONBURG—**ARMSTRONG OPERA HOUSE** (A. E. Scoulat, manager); Tony Farrell in **Garry Owen** Oct. 20. House dark 2.

MONROEVILLE—**OPERA HOUSE** (Potter and Keen, managers); Tony Farrell in **Garry Owen** Oct. 23; distinguished a fair-sized audience. Sporting Craze, return date 3; Professor Brobst, hypnotist, 16-18.—ITEM: One of the ladies of the Tony Farrell co. while bowing to the audience sprained her ankle. Her lines were taken by one of the other members of the co.

ALLENTOWN—**ACADEMY OF MUSIC** (N. E. Wissman, manager); James Young, assisted by Rita Louise Johnson, appeared Oct. 20, 21. Hanlet and a double bill, David Garrick and Petruchio were very acceptably presented. Miss Philadelphia 26 drew a large house at advanced prices. The play is of the variety order and some very good specialties are introduced. Corse Payton in repertoire 2-7; Great Diamond Robbers 9; Roswell Morrison 12.

YORK—**OPERA HOUSE** (R. C. Paster, manager); manager; Kitte Rhodes at popular prices in repertoire Oct. 19-21 to fair business. The Sages hypnotists, opened a week's engagement 26 to fair business; entertainment above the standard.

HEADSVILLE—**ACADEMY OF MUSIC** (E. A. Hempstead, manager); House Dark Oct. 25-31.

SHAWNEE—**CARVER OPERA HOUSE** (R. F. Davis, manager); De Leon's Comedians closed a successful engagement of three nights Oct. 21. Ryan and Kelly co. week of 2 in repertoire.

MONONGAHELA—**GARIBOLDI'S OPERA HOUSE** (David M. Rose, manager); May Prindle with a good co. opened Oct. 20 for week to good business and good satisfaction.

DANVILLE—**OPERA HOUSE** (F. C. Angle, manager); Stowe's U. T. C. co. packed the house Oct. 22 and gave good satisfaction. Professor Day, hypnotist, 9-14; A Fair of Jacks 21; A Breezy Time 24.

BRADFORD—**WAGNER OPERA HOUSE** (Wagner and Reis, manager); House dark Oct. 19-26. Pulse of New York 8; Grimes's Cellar Door 6.

NEWCASTLE—**OPERA HOUSE** (C. A. Vandervelde and Son, manager); Elroy Stock co. Oct. 26-31 to very good satisfaction. Nellie McHenry 2.—ITEM: The Rochester P. O. Elks No. 284 gave a social Season 22.

SEASIDE FALLS—**SIXTH AVENUE THEATRE** (C. Medley, manager); Brothers Byrne in 8 Bells Oct. 28; fair business; excellent satisfaction. Pulse of New York 10; Nellie McHenry Nov. 7; Killarney and the Rhine 16; Belts of Shandon 21.

SCRANTON—**THE FROTHINGHAM** (Wagner and Reis, managers); Ada Rehn Oct. 21 in **The Taming of the Shrew** to a packed house.—**ACADEMY OF MUSIC** (M. H. Burghardt, manager); John W. Isham's Oriental America 21 to fair business. James Young 23, 25 in Hamlet and David Garrick to fair business. Too Much Johnson 27 to large business giving satisfaction.

DAVIS'S THEATRE (George E. Davis, manager); The Glided World 22-24 to good business. The Brand of Cain 25 to fair business.

PHILIPSBURG—**PRINCE'S OPERA HOUSE** (J. F. Brilich, manager); Gilmore's Band Oct. 27 to large and fashionable audience; Victor Herbert, conductor, received an ovation upon his appearance. White Crook 28 to fair business. Mozart's Vienna Club & Bunch of Keys 29; Ivanhoe 29; The Sporting Craze 28; the price asked for Gilmore's Band Concert, about one hundred of the best people of the town clubbed together and in their every day apparel took fifty cent seats on the gallery. It seemed to meet with approval all over as they were heartily applauded.

WILLIAMSPORT—**LYCUMING OPERA HOUSE** (Wagner and Reis, managers); White Crook Oct. 22 to a good-sized and diverse audience; co. poor. Stowe and Cox U. T. C. 24; two performances to large and well pleased audiences; creditable Street parade. Gilmore's Band 28; two performances to small business, but very enthusiastic audiences.

BERWICK—**P. O. S. A. OPERA HOUSE** (F. R. Richens, manager); House dark Oct. 19-24.

WILKESBARRE—**GRAND OPERA HOUSE** (M. H. Burghardt, manager); Too Much Johnstown to large and well pleased house Oct. 25. Miss Philadelphia taxed the house to its capacity 27—**MUSIC HALL** (N. Brooks, manager); The White Crook played a three night's engagement to large business 22-24. The Sporting Craze 25 opened to good business.—ITEM: The lease of the G. and Opera House held by manager Burghardt has been renewed for five years.

OIL CITY—**OPERA HOUSE** (C. M. Loomis, manager); 8 Bells Oct. 22 to capacity of the house and well pleased audience. De Leon's Comedians opened a week of repertoire 25 in S. R. O. who gave good satisfaction. Pulse of New York 2; Elroy Stock 2.

LANCASTER—**FULTON OPERA HOUSE** (E. and C. A. Veeck, managers); Emily Bancker in Our Flat pleased fair houses matinee and evening Oct. 24. Hi Ward, Fulton Brothers and De Rue's Minstrels 29; Too Much Johnson 30; Miss Philadelphia 31; Ada Bothner in A Bunch of Keys 2; Keene in Louis XI 3; IRVINS: The members of Ward, Fulton and De Rue's Minstrels, who reorganized in this city, and also open their season here 29 were entertained by the local Lodge of Elks 28.

CARBONDALE—**GRAND OPERA HOUSE** (Dan P. Byrnes, manager); House dark Oct. 19-28.

COLUMBIA—**OPERA HOUSE** (James A. Allison, manager); House dark; Katie Rhodes having co. tied 23.

NORRISTOWN—**GRAND OPERA HOUSE** (John E. Murphy, manager); The Spoons, Cecil and Edna May, Oct. 19-24 to fair business; performance satisfactory Pete Baker 4.

MAHANOY CITY

—**GRAND OPERA HOUSE** (J. J. Quirk, manager); The Nonn's Jollity co. presented the musical comedy, **The Kodak** Oct. 26, 27 to good houses and fair satisfaction. The co. are all bad workers and their comic specialties won rounds of merited applause. Miss Philadelphia 28; **The Girl I Left Behind me** 2; **Bunch of Keys** 4; **Boggie Check** 7.—ITEM:

Business continues good at the the new Opera House and all managers seek in terms of praise of both the house and its management.—Clara MacSailler, a most promising vocalist and actress of Potts-ville, has decided to adopt the professional stage. She leaves for New York City in a few weeks where she will study voice culture for the next two years. The Cleopatra co. with Edmund Collier, is reported to have disbanded at Ashland while playing this region recently.—Martin Maguire of Catawba, formerly of this place, has acquired remarkable hypnotic powers and expects to travel. The scene painters are still working on the Grand Opera House stage, and will soon complete the twenty-five sets of scenery, contracted for by the house.—The report that circulated through the country press that Miss Philadelphia had disbanded after its Baltimore engagement proved untrue. Manager Quirk had word 27 that the co. is all right and will positively be here 30.

LANSFORD—**LANSFORD OPERA HOUSE** (John B. Brislin, manager); U. T. C. Oct. 18; excellent performance, good business. A Bunch of Keys 16; good business. Sporting Craze 19; good performance. Powell, magician 5.

FREELAND—**GRAND OPERA HOUSE** (John J. Welch, manager); Tony Farrell Oct. 26, performance and business good. Sporting Craze 5.

LOCK HAVEN—**OPERA HOUSE** (J. H. Wessina, manager); John A. Hinnebush's ideals Oct. 19-24 to large business; excellent satisfaction.—ITEM: The ideals is the best repertoire co. seen here for years. Tony Farrell in Gary Owen 29; **The Sporting Craze** 10.

GREENSBURG—**KEAGY THEATRE** (R. G. Curran, manager); Kellar Oct. 23; packed house. J. E. Tool 3; **A Breezy Time** 11; Nellie McHenry 12.

ALTOONA—**ELEVATED AVENUE OPERA HOUSE** (Minster and Myers, managers); White Crook 26 to big business; very poor satisfaction. The Waite comedy co. Oct. 26 to the capacity of the house.

PITTSBURGH—**MUSIC HALL** (C. C. King, manager); The Sporting Craze 29; large and well-pleased audience. George H. Adams headed the list of specialties and was at his best. His two daughters are clever dancers and singers. Dan'l Sully 2; **The Sages** 9-14; John Griffith 17.

NEW CASTLE—**OPERA HOUSE** (Wagner and Reis, managers); The Pulse of New York to light business 26; some good specialties were introduced. 8 Bells drew a large and delighted audience 28; performance good, embracing many clever specialty acts.

RHODE ISLAND.

RIVERPOINT—**THORNTON'S OPERA HOUSE** (J. N. Thornton, manager); A Trip to Chinatown to S. R. O. Oct. 22 gave a first-class performance and was well appreciated.

BETHLEHEM—**OPERA HOUSE** (L. F. Walters, manager); Spider and Fly Oct. 21 to good business; fair performance. Arnold Wolford 24; Belts of Shandon 7; Oliver Doud Byron 7; Engel Opera co. 13; Herrmann 17.

JOHNSONBURG—**ARMSTRONG OPERA HOUSE** (A. E. Scoulat, manager); Tony Farrell in **Garry Owen** Oct. 20. House dark 2.

DOVER—**OPERA HOUSE** (Potter and Keen, managers); Katherine Rober 2-7—**AUDITORIUM** (J. W. Micklejohn and Co., managers); Concert under auspices of the A. O. U. W. 23 to S. R. O. and great satisfaction.

NEWPORT—**OPERA HOUSE** (T. F. Martin, manager); A Trip to Chinatown Oct. 23 drew a crowded house; excellent performance. House dark 26-28. Andrew Mack in **Myers Arrow** 2; Conway and Fox 9; Hart 17; Fannie Rice 29.

PAWTUCKET—**OPERA HOUSE** (Abe Spitz, manager); Concert under auspices of the A. O. U. W. 23 to S. R. O. and great satisfaction.

NEWPORT—**OPERA HOUSE** (T. F. Martin, manager); A Trip to Chinatown Oct. 23 drew a crowded house; excellent performance. House dark 26-28. Andrew Mack in **Myers Arrow** 2; Conway and Fox 9; Hart 17; Fannie Rice 29.

WOONSOCKET—**OPERA HOUSE** (George C. Sweet, manager); Henry Burlesque co. Oct. 22 to a fair house The Old Homestead 28; good house. Fannie Rice 31; Maggie Cline 3; Andrew Mack 7; County Fair 16.

SOUTH CAROLINA.

COLUMBIA—**OPERA HOUSE** (Eugene Cramer, manager); Edison's Mormon wizard, Oct. 21, 22 to fair business. The Woodward-Warren co. began a six night engagement 26, playing at popular prices to a packed house.

TENNESSEE.

NASHVILLE—**NEW MASONIC THEATRE** (W. A. Sheetz, business manager); Walker Whiteside Oct. 21, 22 presented **The Merchant of Venice** and **Hamlet** to fair business. House dark 23-31.—**THE VENDOME** (T. J. Bayle, lessee and manager); The Leets, hypnotists, transferred their dates from the Grand to this house, and opened to large audiences at popular prices 26-31. House dark 1, 2, Rob Roy 3, 4.—**GRAND OPERA HOUSE** (T. J. Bayle, manager); Florence Hamilton in repertoire 19-24 to good houses. A Night's Frolic canceled dates 23, 24 at the Vendome, but played 27 at this house to fair audience. McIntyre and Heath 2, 3.—ITEM: John M. Cooke, ahead of McIntyre and Heath, will leave New York 28 to go with Neil Burgess.

CLARKSVILLE—**ELDER'S OPERA HOUSE** (James T. Wood, manager); Wilson and Thayer's production of A Night's Frolic Oct. 24 to fair business. Bert C. Thayer as Oakley Neffey, Orient Anson as the Bos. Mrs. Vane, and John Edgar MacGregor as Commodore Stanton did well. The rest of the characters were ably sustained by a capable co. Anderson's Jolly Old Chums 3; McIntyre and Heath in Dixie Land 5; A. Q. Scammon's American Girl 12; with Robert E. Graham, Jane Coombs and Jeffreys Lewis in Bleak House 21, Lanigan's Ball 26.

KNOXVILLE—**STAUN'S THEATRE** (Fritz Staub, manager); Richards and Pringle's Georgia Minstrels Oct. 22 to full house. Murray and Mack in Finnigan's Courtship gave a pleasing performance 24. Florence Hamilton co. opened for a week's engagement 25 to S. R. O.

BRISTOL—**HARMSWELL OPERA HOUSE** (Bunting and Mother, managers); Murray and Mack Oct. 23 to a large and very enthusiastic audience. Performance good. Georgia Minstrels 26 to largest house of season; performance good and audience well pleased. Florence Hamilton Repertoire for week beginning 9.

TEXAS.

WACO—**THE GRAND** (Sid H. Weis, manager); Corinne Extravaganza co. presented Hendrick Hudson, Jr. Oct. 19, matinee and night, to a large audience at both performances. With the exception of Joe Cawthorn and Corinne, the co. was very unsatisfactory.

The Brothers Byrne in **The New 8 Bells** appeared 20 to a packed house. Poor performance and audience not pleased. Al G. Field's Minstrels and Utopia 21, matinee and night, drew big houses at both performances, and presented the best minstrel entertainment seen here in years. Audience well pleased. Jane Coombs and Jeffreys Lewis 22 in Bleak House to a poor house; performance well received. Edison's Vitascopic 23 and matinee pleased good-sized audiences. Rob Roy 26; Hoyt's A Milk White Flag 27. Bancroft 2.

FORT WORTH—**GREENWALL'S OPERA HOUSE** (Phil W. Greenwall, manager); Bert Cootie and Nick Long presented their comedy **The Other Man's Wife** Oct. 19 to a small but appreciative audience. Jane Coombs and Jeffreys Lewis 23 in Bleak House to a poor house; performance well received. Edison's Vitascopic 23 and matinee pleased good-sized audiences. Rob Roy 26; Hoyt's A Milk White Flag 27. Bancroft 2.

IRVING—**GRAND OPERA HOUSE** (John E. Murphy, manager); The White Crook played a three night's engagement to large business 22-24. The Sporting Craze 25 opened to good business.—ITEM: The Broth's 26 to fair business giving satisfaction that pleased every one.

AUSTIN—**HANCOCK OPERA HOUSE** (R

AN ENTHUSIAST OF THE THEATRE.



EVERT JANSEN WENDELL.

Although not in the profession, Evert Jansen Wendell is distinctly of it. An enthusiast of the theatre in its every root and branch an inveterate first-nighter, an antiquarian of knowledge, taste and resources, an amateur actor of skill and experience, a loyal friend and supporter of the profession—Mr. Wendell holds a unique position in the ranks of those who are prevented by the prejudices of society from fully asserting their taste and talent.

It was with expectations more than usually keen that a *Mirror* writer entered Mr. Wendell's house upon an invitation to inspect his antiquarian stores. For years, since early boyhood, Mr. Wendell has been a lover of the theatre, and the first form that his enthusiasm took was the accumulation of play-bills and pictures of actors. To-day his collection of theatrical photographs alone numbers more than thirty-five thousand.

"Take a look into this corner," said Mr. Wendell, leading THE MIRROR man to his apartments. "This is my 'assassination' corner. Here is a bona fide playbill of the performance of Our American Cousin at Ford's Theatre in Washington on April 14, 1865, the night on which President Lincoln was shot. And here is one of the spurious bills that abound in quantity and that many people prize as genuine because of the statement on it that 'the performance will be honored by the presence of President Lincoln.' Here is a letter from Polkinhorn, the printer of the Ford's Theatre programme, exposing the 'fake,' and stating that no such statement appeared on the original programme at all. Here is another of the original bills, surrounded by the photographs of all who appeared in the play on the fatal night. As you know, of course, John Matthews, W. J. Ferguson and Harry Hawk are among the best known of the few survivors of that performance. Here are some contemporary paintings and prints of the event: The shooting; Lincoln on his death-bed; John Wilkes Booth in flight, and also two capital portraits of him—one in *propria persona* and the other as Iago. The gem of this part of the collection is this picture of the 'Three Graces' being the identical picture that hung above Lincoln's bed when he died. This letter, framed near it, written by F. Peterson, in whose father's house the event took place, proves its authenticity beyond question. All these are in a dark corner as befits the tragedy. Now let us turn to something more cheerful."

Into a room, the walls literally crammed from floor to ceiling with theatrical relics, THE MIRROR man was next introduced. The antiquarian paid no heed to exclamations of astonishment, but kept up a running fire of chat and gossip over his exhibits. Chief among them was a pair of foils, conspicuous over the chimney place.

"They were the last foils Edwin Booth ever touched on the stage. When the curtain went down for the last time he had one of them in his hand. I was behind Booth all through the performance, and held the curtain back for him to step upon the stage to make his farewell speech. Afterward he went to his dressing-room on my arm. This was at the Academy of Music in Brooklyn on April 8, 1891."

Other interesting relics were the make-up boxes of John McCullough and Lawrence Barrett; the epaulets Fechter wore as Claude Melnotte, cablegram from Lord Tennyson to Lawrence Barrett, telling him the poet had confidence in his judgment, and to make any change he pleased in King Arthur, for the production of which Mr. Barrett was preparing at the time of his death; pictures and autographs of all the Fauntleroys—Tommy Russell, Elsie Leslie, Wallie Eddinger, Gertie Homan, Charlie Tropp, and a dozen more infant prodigies; large photographs, some of them life size, and all of them adorned with some friendly little sentiment written by the originals to Mr. Wendell, of Edwin Booth, Lawrence Barrett, Minna Gale, Annie Rose Griswold, John Drew, with his wife and little daughter, E. H. Sothern, W. H. Crane, Stuart Robson, Francis Wilson, Nelson Whearey, Elsie Anderson de Wolfe, Eliza Proctor O. M., Mrs. G. H. Gilbert, Annie Russell, E. S. Willard, Mr. and Mrs. Kendal (with a little note from each, complimenting Mr. Wendell on the singing of some comic songs in a little entertainment on the stage); Joseph H. Choate, the eminent lawyer, and a charming letter from Oliver Wendell Holmes, with a graceful reference to an article by Mr. Wendell in one of the magazines; the large oil portrait of Mrs. Harry Watkins that used to hang above the piano in the old house on Twenty-third Street; a fine oil painting by Colly of Peby, the manager of the old National Theatre, in Boston, the large life-size crayon portrait of Lester Wallack that stood in the lobby the night of the great performance of Hamlet for his benefit; life size pastels of Lawrence Barrett, Minna Gale, Charles Fisher, E. H. Sothern, Mary Anderson, and the elder Booth; two early oil portraits by Fred Flinch of Fanny Davenport, one in ordinary costume and the other as Lady Teazle; a little original pen and ink cartoon of Richard Mansfield and Corbett, drawn by Tim Murphy, and a frame containing forty-eight photographs of Charlie White, the father of minstrelsy, in all his characters, gotten up by Charlie White himself, and which hung in his own room until his death. Then

there were pictures of the old cast of Rip Van Winkle when Jefferson first did the play at the London Adelphi, a very rare little colored statuette of Jefferson, in the second make up of "Rip," with real hair in the beard; original water color caricatures of Irving and Miss Terry, and Irving and Booth, by Phil May of London. Then there are programmes galore Fanny Davenport's first appearance on the stage, the three Booths acting together in Julius Caesar; Edwin Booth and his father acting together in Richard III. in California, and letters, autographs, engravings, prints, photographs or paintings of almost every contemporary actor of note.

About a year ago the collection was enriched by the addition to it of the collection of J. E. Fries, formerly of St. Louis, which was well known to most professionals who had played there, as a collection of much rarity and value. The old gentleman died last Spring.

After a hasty inspection of these treasures, the reporter proceeded to buzz Mr. Wendell about his historic achievements.

"I made my first appearance in 1880, when a very small boy, at the old Union League Club Theatre—now the University Club. I've been acting in amateur shows ever since. Among my first important parts were Mr. Worritt in Incompatibility of Temper as long ago as 1875, and also Walsingham Potts in Trying It On, which is still in my repertoire. During the two following years I played leading parts in various farces with the Polyhymnian Literary Society, well known to New York schoolboys of that day. After going to Harvard I played in every performance my class gave in the D. K. E. and the Pudding, and I spoke the first lines delivered from the stage of the present D. K. E. Club Theatre. That was in the role of Odin, the Saxon, in a burlesque of Ivanhoe. My last Harvard performance was in the Hasty Pudding Club's burlesque of accompanying Dido and Aeneas on a brief but triumphant tour of Philadelphia, Boston and New York. This burlesque was written by Owen Wister, Harvard, now known as the writer of successful short stories, and he himself conducted the orchestra. In the Harvard production of Oedipus, Tyrannus, in 1881, I played the King's attendant.

"After leaving college, I was elected to one of the original memberships in the original Amateur Comedy Club, and played the lead in their first performance, on Feb. 13, '85, in the old University Club theatre. I supported Elsie Anderson De Wolfe at her debut on the stage in April, 1886, playing Sir Charles Seymour to her Lady Clara in A Cup of Tea, and, later, when Alice Craig, Ellen Terry's daughter, made her first appearance on the stage in the presence of her distinguished mother, I had the honor of playing Cecil to her Barbara in Jerome K. Jerome's pathetic little piece of that name, which on that occasion received its first amateur production.

Another first appearance in which I was concerned was the entrance into the amateur ranks, after her retirement from the professional boards, of Mrs. Griswold (Annie Rose). We appeared together in A Happy Pair, which we have since done some twenty odd times. I have also played with Mrs. Griswold in Gilbert's Sweethearts, in Margery, New Men and Old Acres, and as Sir Ashley Merton in Meg's Diversion. Before Eliza Proctor Otis took to the professional stage, I appeared with her several times as Dazzle in London Assurance and the Baron in A Scrap of Paper. Only last season when Minna Gale Haynes made her first appearance after leaving the professional stage, the occasion being the opening of the Carnegie Lyceum, she paid me the great compliment of choosing me to play Pygmalion to her Galatea."

Mr. Wendell's best known performance is the old Chevalier in A Game of Cards, a part made famous by Felix Morris and John Hare, which he has now played forty-nine times. The fiftieth, which will be given during the Fall, will be made an event among the amateurs, as being an unusual record for an amateur in any one part. Of Mr. Wendell's acting in this character, William Winter once wrote in a private letter to Lawrence Barrett: "His impersonation of the old French nobleman is really an impersonation. He got into the character and lived through the experience." Mr. Barrett sent the letter to Mr. Wendell, who now prizes it as one of his most valued possessions. Other parts in which he has shown genuine skill are: Tom Congers in Withered Leaves; Sir George Caryl in Honor Bound (at a performance for charity, in Washington, in which at ten hours' notice he also had to take the part of He in A Pair of Lunatics, to the She of Miss May Sanders—Mrs. Percy Winter); John Drew's role of Colonel Lukyn in The Magistrate; the General and also Henri de la Fore in Our Bitterest Foe; Henri Beaudebert in A Glimpse of Paradise; Claude Glynn in The Parvenu; Count de Chevrelle in The Gray Mare; Uncle John in The Snow Ball; Captain Racket in The Prompter's Box; Prattleton Primrose in Who's to Win Him; Horace Bream in Sweet Lavender; Captain Featherston in Our Regiment; Hugh Chalco in Ours, and countless other important parts. The proceeds of the performances for charity in which Mr. Wendell has been the leading light would net in the gross very many thousands of dollars. He is constantly in demand for the singing of comic and popular songs in all sorts of performances for the entertainment of the people in or near New York.

Outside of New York Evert Wendell is better known as the short distance runner who was the first college man to make ten seconds for the 100 yards. He virtually established the track athletic interest at Harvard, and was captain of her first three victorious Mott Haven teams; and in 1880 which was the first year she won it, he won half of it himself, by gaining first place in the 100 yards, 220 yards, and 1 mile runs, being the only time in the history of the Intercollegiate matches that three events have been won in one day by the same man.

"By what chance have you been stayed from entering upon a professional career as an actor?"

"Humph!" said Mr. Wendell dryly. "When your father casually remarks that by doing so you will kill him, you're not unlikely to restrain your artistic ambition."

FLIT RAYMOND DEAD.

Flit Raymond, who played The Silent Woman in El Capitan with the De Wolf Hopper company, died of pneumonia Oct. 29, in the Brooklyn City Hospital, after a brief illness. Miss Raymond had been well known to the comic opera stage for some years, and was a valued member of the De Wolf Hopper company. Her remains were buried in the Actors' Fund plot.

UNDER THE BLACK FLAG.

Jacob Litt sent a representative a week ago to Marion, Ind., where the piratical Wilson Theatre company had announced in Old Kentucky using the original lithographs. Upon learning of the presence of Mr. Litt's deacons the pirates withdrew in Old Kentucky and substituted The Charity Ball.

THE NEWS OF THE AUSTRALIAN STAGE.

(Special Correspondence to The Mirror.)

MELBOURNE, Sept. 26, 1896.

A Trip to Chinatown is still being played to crowded houses at the Princess Theatre. The second edition has been produced. Harry Connor, the amusing representative of Welland Strong, recited "The Lay of the Lingering Lung," and Frank Lawton gives fresh illustrations of his unusual whistling powers. Geraldine McCann as the Widow, Sadie Macdonald as Flirt, Amelia Stone Patrice and J. Aldrich Libbey are also well forward in the second edition with fresh songs and dances. The graceful and extraordinary dancing of Bessie Clayton still excites the applause of the audience. The piece will run for another fortnight when A Milk White Flag will be produced.

After a very successful run at the theatre Royal Called Back has been replaced by Tommy Atkins, now seen for the first time in Australia. It is an intensely patriotic drama. W. Diver as the villain, Harry Plummer as the hero and Emily Hughes as the heroine were most satisfactory. The mounting is up to George Rigold's usual standard.

Maggie Moore is repeating in Adelaide, with her Trilby burlesque, the great success achieved in Melbourne and Sydney. The theatre is crowded nightly and the papers are full in praise of Miss Moore's Trilby and Harry Roberts clever impersonation of Svengali.

The latest importation made by Harry Rickards for his entertainment at the Opera House are the twin sisters Valdis, two sensational trapeze performers whose feats have caused a sensation among the patrons of the Opera House. The revolving electric trapeze on which the Sisters Valdis perform their greatest act is rendered dazzling by many colored incandescent lights, which give the feats of the daring sisters a brilliant effect.

Alfred Damptier has written a new drama entitled Thou Shalt Not Steal, and will probably open his Melbourne season with this play at the Alexander Theatre.

Nat Goodwin says he has never seen better scenery in his life than that painted by Gordon at the Melbourne Princess.

Maggie Moore intends spending Christmas in Frisco with friends, then going to New York to arrange an American tour, returning to Australia via London, where she picks up several well-known Australian artists and takes them right off with her for her American season in 1897.

It is said that Charles H. Hoyt will send an American company to Australia every year.

Florrie Forde has just booked herself for an other long engagement with Harry Rickards.

John Coleman and Alice Leamar have made a big hit up in Brisbane in Rickards' Tivoli company.

Williamson and Musgrave's Royal Comic Opera company finished a very successful season in Brisbane last week and are returning to Melbourne.

Bella, Percy and Willie Perman have secured a pantomime engagement at the Prince of Wales's Theatre, London.

Will Crackles has been engaged by the Firm for their Christmas pantomime.

The Taylor Carrington company left for India, Sept. 5.

Sheridan and Gracie Whiteford intend to revisit Australia.

JAMES M. ROBINSON.

SYDNEY, Sept. 26, 1896.

The Potter-Bellew season, under Williamson and Musgrave's direction at the Sydney Lyceum, was in every way a success, the only drawback being its shortness, which was necessitated by previous bookings for the Queensland tour, which is proving most successful. A review of the plays produced during their season here will give an idea of the varied roles in which we were enabled to see these capable artists. The season opened with a revival of Shakespeare's charming comedy, As You Like It, with Mrs. Potter as Rosalind and Kyrie Bell as Orlando. The mounting was elaborate, the Forest of Arden proving a most effective stage picture. Besides the principals, of whom criticism is superfluous, so well known are they in their respective roles, special praise is due to Scot Inglis, of whose work I have had previous reason for speaking in terms of praise for his masterly rendering of the sorrowful Jacques. His reading of The Seven Ages speech was very fine. The veteran J. F. Cathcart as the aged Adam was a model for actors of the modern school. W. J. Montgomery, husband of Grace Hawthorne, who I notice is making her re-appearance in London, was well cast as Oliver. Olly Deering was the Touchstone, and his wife, Lynda Raymond, the Celia. Polly Emery gave an amusing rendering of Audrey, and Ida Hamilton filled in the picture of Phoebe to everyone's satisfaction. Previous Rosalinds in Sydney were Essie Jenkins and Hilda Spong. The latter, I note, has just made a successful London debut at Drury Lane in The Duchess of Coolgardie. In Camille, Mrs. Potter, beautifully gowned in Worth's latest creations, appeared to great advantage, her acting of this most exacting title role being *sans reproche*. Kyrie Bell as Armand Duval was also very successful. La Tosca, The School for Scandal, David Garrick, and Cavalleria Rusticana were also revived during the season. In the last of these plays Mrs. Potter gave us a most masterly rendering of the heroine. Charlotte Corday was produced for the first time in Sydney during the late season, and proved a big draw. Bell, disguised as the hideous Marat, being especially good.

The Potter-Bellew company are due back in Sydney early in November, when they may possibly play for a few nights before leaving for New Zealand, where they are booked for a long tour. On leaving Australia, it is probable that Mrs. Potter and Kyrie Bell will visit South Africa and play a season in Johannesburg, after which they will go to London.

Nat Goodwin is now appearing at our Lyceum in Mizzouri, which is drawing well, and his Jim Radburn is a most acceptable character study. Maxine Elliott is well suited in her part as Kate, and special credit is due to Ethel Browning and Louis Favre for the work they do. The Nominees and The Silent System was the initial bill of the Goodwin season. The first of those plays we had already seen in Sydney under another title.

Robert Brough has returned to Sydney from his Queensland tour, and now his Comedy company is drawing crowded houses with Clo Graves's A Mother of Three. Mrs. Ponderbury's Past is in rehearsal. Mr. and Mrs. Brough are respectively the Mr. and Mrs. Murgatroyd, and are responsible for much amusement. George Titheradge is as usual excellent as Colonel Port. The three daughters are represented by Mesdames Hardy, Winnie Austin, and Lily Titheradge. Jennie Watt Tanner is also good as Mrs. Port.

Bland Holt is back again at the Theatre Royal and patrons of the melodrama continue to give him strong support. The Prodigi Daughter has just finished a brief revival, and on Saturday For England, played in the States as Humanity, was

presented for the first time and met with a favorable reception.

Charles Holloway played a brief melodramatic season at Her Majesty's during the past month, and now this theatre is occupied by W. Carnegie with Fun on the Bristol. At Christmas C. B. Westmacott will mount a pantomime at the theatre, rehearsals for which are just commencing.

Harry Rickards continues to have it all his own way in the variety business, the only opposition to his Tivoli being the Sydney Music Hall Carl Hertz, Mons. Provo, the Durhams, and the Frantz Family are included in his list of talent.

George Adams's Palace of Varieties is now almost completed and promises to be a fine addition to our Sydney theatres.

Poor Frank Cates, who has been ill for some time, has also joined the majority since my last writing. He first visited Australia as a member of Arthur Garner's London Comedy company, making his first Sydney bow as Theodore in Friends. For some time he was a member of the Brough and Boucicault Comedy company with which he did some good work.

George Musgrave sends word to his partner, J. C. Williamson, that the dresses alone for the firm's production of The Prisoner of Zenda will cost over £1,000.

Nat Goodwin's manager avers that Williamson and Musgrave stage their plays much above the average American style.

Charles Godfrey will play a season at the Cambridge Theatre, Melbourne, on his return from New Zealand. L. J. Lohr has been in advance.

George Rignold has reappeared in a revival of Called Back, in which he appears as Paolo Macari.

George Darrel is doing well on tour with the No. 2 Trilby company. Ada Woodhill is the Trilby and Darrel the Svengali.

The Rivals is to follow in Mizzouri at the Lyceum, and the season will wind up with a joint production of Snowdrops, a play specially written for Mr. Goodwin by Madeline Lucette Ryley, and known in the States as The American Citizen.

Early next year we are to have a revival of The Silver King, of which Williamson and Musgrave hold the rights. This play has never failed to draw when put up in these colonies.

Gladys Leigh is suing George Rignold in Melbourne for £300, for alleged breach of contract.

I notice that Athenea Claudius, late of Rignold's company, has arrived in London.

Kate Vaughan is still in Sydney, and has already benefited in health by the change of climate.

Charles Warren, the comedian, imported from America to join Hoyt's company for the production of A Milk White Flag, is due in Sydney by the next Canadian mail steamer.

Charles Godfrey, the comic, is enjoying a splendid reception in New Zealand.

The late Frank Cates was a nephew of Lady Charlotte Bacon, Byron's Ianthe. Cates has left three children in very destitute circumstances, and a big benefit for them is announced at the Sydney Lyceum Theatre.

Dion Boucicault, late partner with Robert Brough, who is now in London, contemplates appearing in New York.

George Rignold will play a season at the Sydney Royal, when Bland Holt's company will go over to Melbourne.

E. NEWTON DALY.

CHANUT

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TELEGRAPHIC NEWS

CHICAGO.

Election Week Attractions in the Big West-
ern City—Hall's Chat.(Special to *The Mirror*.)

CHICAGO, Oct. 31.

Mr. Crane made a hit here in *The Governor of Kentucky*. I saw the performance last Monday night, and enjoyed everything except the noise of a louder in evening dress in one of the boxes. He paid more attention to the historic conversation between the governors of North and South Carolina than to the words of the Governor of Kentucky, and he succeeded in making an ass of himself, to his own evident delight and to the disgust of everyone else. All I ask is to get one of those people before me in the police court once. He wouldn't go to a theatre for sixty days, at least.

Mr. Crane's business has been very large, and for his fourth and last week, beginning next Monday evening, he will revive *The Senator*. An actor who can come here in the heat of such a campaign, and do such a fine business, is a favorite, indeed.

The October dinner of the Forty Club, held at the Weington last Tuesday evening, was the usual huge success. Among the club guests present were Nate Salsbury, W. H. Crane, Joseph Haworth, Sidney Drew, Richard Golden, Barney Reynolds, and Charles A. Gardner. W. H. Thompson accepted, but it was the first night of Under the Polar Star, and at the last moment he sent me a hurried note which read: "I am 400 miles from the pole, midst icebergs and snow, but my heart is with the Forty Club. W. H. Thompson, alias Elexi, guide for Under the Polar Star, and a dialect that is peaches preserved."

Under the Polar Star, by the way, opened finely Tuesday night at the Columbia, and has been drawing well. W. S. Hart and George Marion, the new people, are doing splendidly, and the magnificent scenic environment furnished by Manager Brady has astonished the town.

Over at Hooley's Manager Charles Frohman's excellent company has made a fine impression in *Bret Harte's Sue*, especially Annie Russell, Joseph Haworth, and Theodore Roberts, but the play has not come in for much praise. It will run through next week, and then comes our old friend, Will Lackey, as a star, in *Dr. Belgrave*. Will will him well.

Almost everyone in the profession knows Charlie Rector, the Chicago caterer, and he is anxious to have the show folks know that an alleged "Charles Rector, Jr." is masquerading as his son, has been making small "touches" on the strength of this. He recently victimized Jessie Bartlett Davis to the tune of a fiver. Mr. Rector's only son, George, is at Cornell, and there is no "Charles Rector, Jr." Any one who finds him and kicks him can join Mr. Rector in a bird and a bottle at any time.

Chimme Fadden closes a successful engagement at the Grand Opera House to-night, and to-morrow evening Digby Bell and his wife will give one performance of *A Midnight Bell*. Manager Duncan-Harrison, by the way, has secured from Mr. Crane, for Mr. Bell, *The Pacific Mail*, which he will soon put on.

Monday evening Mr. Mansfield will begin his annual engagement at the Grand, appearing in repertoire during the first week. He was wired the other day to know if he would read election returns Tuesday night, and his answer burst out over Western Union circuits.

At all of the theatres election returns will be read. Mr. Crane should have a great time at McVicker's, as he is right between the *Inter-Ocean* and *Tribune* offices.

Dan McCullough was one of the callers at my down-town court this week. He is with Sue. In Old Kentucky will be the election week card at the Haymarket Theatre, opening to-morrow afternoon. Laura Burt heads the cast.

The drama announced for next week at Hopkins' South Side Theatre is Maggie Mitchell's *Pearl of Savoy*, while over at Hopkins' West Side Theatre Little's World will be revived by L. E. Walker and a strong company.

McFay's Matrimonial Bureau, a new one, is to be opened to-morrow at the Lincoln Theatre.

David Henderson's Opera company is here to rehearse *La Fille de Mme. Angot*, with which Clifford's Olympia, next to the Chicago Opera House, will be opened Nov. 10.

Sundardi is drawing large audiences at Central Music Hall with his lectures, and Theodore Thomas has opened his regular season of concerts with great success at the Auditorium.

Brother for Brother goes over to the Academy of Music to-morrow, while Saved from the Sea will succeed it up at the Alhambra.

The Barnum and Bailey shows closed their engagement at the Coliseum and their season last night. It was too late in the year for a circus under a roof, and the business was not large.

The latest addition to the soubrette list is Cecile Morelli, with the Marie Wellesley company, sent in by Jack Hoeffer, of the Mankato Theatre.

BALTIMORE.

Augustin Daly's Production of London As-
surance—Notes of Attractions.(Special to *The Mirror*.)

BALTIMORE, Oct. 31.

For the first time in his managerial career, covering a period of thirty six years, Augustin Daly has given a first production out of New York. This departure, be it significant or otherwise, occurred at the Academy of Music on Tuesday evening last, when Ada Rehan made her bow to the public as Lady Gay Spanker in Dion Boucicault's comedy, *London Assurance*. The play has been arranged for four acts, and Miss Rehan makes her appearance in the second.

She enters fresh from a ride across country full of gloom and spirit, and the delightful atmosphere of English country life seems to accompany and environ her. In a moment she captured her audience, and from that on until the fall of the curtain on the final scene, her conception, thoroughly artistic, was presented with such strength and grace that it was perfectly natural and absolutely convincing. Maude Hoffman made a charming Grace Harkaway, but her pretty loveliness and bright repartee might not have been so taking had there been any other Charles Courtney than Charles Richman. Edwin Stevens as Sir Harcourt, Courtney, George Clarke as Dorrie, Edwin Verner as Max Harkaway, Herbert Gresham as Lawyer Meddle, Sidney Herbert as Dolly Spanker, and Frederick Truesdell as Cool were all that could be desired to give a thoroughly finished performance.

At the termination of the third act a "Sir Roger De Coverly" was danced by the entire

cast, supplemented by Mrs. E. H. Gilbert and several other members of the Daly company. Mr. Daly directed the performance and held the book.

The Lady Slavey will be the attraction next week at the Academy of Music. It comes direct from its long run at the Casino, except for its sojourn in the Quaker City, and will introduce artists a number of whom are already favorites here.

Considering the drawbacks incident to the week preceding a national election, the theatres have all done a good business. At Ford's next week, the Cleveland Haverly Minstrels will catch the boys, and the wonderful Biograph will show the Maryland delegation at Canton.

Jacob Litz's Shaft No 2 will interest the patrons of the Holliday Street.

The Auditorium Music Hall, with W. H. Williams's Own company downstairs and the Hungarian Orchestra upstairs in the Palm Garden, will present popular attractions, and Manager Kerman will have Gus Hill's World of Novelties at the Monumental.

Carrie Stevenson, a beautiful Baltimore girl, is this season a member of Augustin Daly's company.

The election returns will be given out at all the theatres on Tuesday evening.

Mr. Daly's genial business manager, Adolphe J. La Berge, is looking after his interests this week at the Academy.

The Elks will hold their memorial service on the first Sunday in December. Thomas Brogan, the Exalted Ruler of New York Lodge, will deliver an address. HAROLD RUTLEDGE.

PHILADELPHIA.

Election Week Among the Quakers—A New Pantomime—Gentry's Appeal Withdrawn.

(Special to *The Mirror*.)

PHILADELPHIA, Oct. 31.

This is one of the new prominent cities that have escaped the excitement and tumult of a Presidential election, which in former years was so dreaded by our managers, but this season has so far surpassed in receipts even last year, and the Quaker City is worthy to be placed on record as one of the best show towns in the country.

The Lady Slavey at the Chestnut Street Theatre, for its second and last week, turned away people at every performance. Marie Dressler has not been in the cast since Tuesday, and was said to be ill. Dorothy Neville, who played the small part of Harriet Snipe, the grocer's daughter, has been playing the part excellently. Franz Daniels in *The Wizard of the Nile* opens his three weeks' engagement at the Chestnut, Nov. 2, with good advance sale. Election returns will be read from the stage during the performance Tuesday evening.

De Wolf Hopper's receipts in Newark this week will reach \$9000, which is something phenomenal for the town. His engagement which opens at the Chestnut Street Opera House, Nov. 2, with *El Capitan* is for four weeks, although as yet announced for only two, and will prove the greatest engagement ever played by this popular artist in this city; the house is practically sold out for the opening week. Beer John Tree, with his entire London company, now en route, is booked to open here Nov. 30.

The Broad Street Theatre bids adieu to The Heart of Maryland and crowded houses. E. M. and Joseph Holland, under the direction of Miner and Brooks, open here Nov. 2, in a double bill, 1871 and *A Superfluous Husband*, for four nights, closing with *A Social Highwayman*. Every engagement played by the Hollands in this city has been a distinguished society event, and constantly gaining in favor and popularity. Georgia Cayvan in *Squire Kate* follows Nov. 9. Empire Theatre Stock company 16, two weeks.

The Sporing Duchess, as announced only in *The Mirror*, last week, remains for third week at the Walnut Street Theatre with the same great cast that has made it one of the best drawing cards on the road. Roland Reed, in his new comedy, *The Wrong Mr. Wright*, follows Nov. 9, week. Frohman's company, headed by Joseph Haworth and Annie Russell, in *Sue*, comes Nov. 23, two weeks.

Anna Held, whose American appearances are limited to New York, Boston, Chicago, and this city, with Evans and Hoey in *A Parlor Match*, begins a limited engagement of one week 2 at the Park Theatre, and from present appearances and advance sale will play to crowded houses. They are gradually advertised, and promise to enjoy a sensational engagement. James J. Skelly has rented the theatre for week of 9, and will produce one of his Irish dramas, and being a local favorite, has sold enough tickets to insure himself profitable returns. Peter F. Dailey in *A Good Thing* will probably be the Thanksgiving card at this house.

The entire company supporting the Hollands stop over in New York city to attend the christening of the infant daughter of E. M. Holland at the Little Church Around the Corner.

A reception was held on the stage at the Grand Opera House after the matinee Oct. 28. Edith Mason and Rena Atkinson, the prima donnas of the Castle Square Opera company, receiving. It was indeed a gala event, occupying an hour and a half, fully two thousand people participating, showing in what est the company is held by the best society. For week of Nov. 2 Carmen, with a great cast and magnificent effects, the opera to be produced in its entirety. Mary Linck will sing Carmen; Thomas H. Persse alternating with Martin Pache as Don Jose; William G. Stewart, already a great favorite, Escamillo; William Wolff, Edith Mason, Rena Atkinson, Celeste Wyman, William Shuster, Arthur Wooley, Frank Ranney, a boys' chorus and the Mandolin and Guitar Club, all take part.

The Girard Avenue Theatre is sustaining its reputation for constant array of first class novelties, well presented by an excellent list of meritorious players. Mr. Potter of Texas is the bill for week of Nov. 2, with Edwin Holt in the title role. By special arrangement with Daniel Frohman, *Lady Bountiful* is now in rehearsal for presentation week of Nov. 9.

The National Theatre had a grand week with The Great Diamond Robbery, and fully equalled the receipts of last season. James J. Corbett in *A Naval Cadet*, with a company said to be an improvement on that last seen here, opens Nov. 2 for week, with *The Heart of Chicago* to follow Nov. 9.

Forepaugh's Theatre, with its excellent stock company, will present *The Corsican Brothers*, George Learock playing the dual role of Louis and Fabian week of Nov. 2.

Manager William J. Gilmore has booked the Lilliputians in their latest ballet and spectacular success, *The Merry Tramps*, for the Park Theatre.

The People's Theatre has a good attraction in *The War of Wealth*, with its splendid scenery, fine appointments and able cast, for week of 2 and deserves to attract more than usual notice. A Fatal Card follows 9.

Darkest America, with the plantation songs,

music and dancing, will surely attract large

THE NEW YORK DRAMATIC MIRROR.

Nov. 7, 1896.

M.R.

CLAY CLEMENT

BARON HOESSLAUER to

MATTHIAS to

"THE NEW DOMINION."

"THE BELLS."

Management IRA J. LA MOTTE, care KLAU & ERLANGER'S EXCHANGE.

patronage to the Standard Theatre week of 2. J. Z. Little's World comes 9; A Baggage Check 16.

Preparations of an unusual character have been made for the opening of the Arch Street Theatre this evening with the English Pantomime Extravaganza company in *Cinderella* as the great drawing card. The company is composed of excellent material and the entire performance promises to be clean and interesting. A large sum of money has been invested in this new enterprise. Manager Joseph Tressi writes me: "In opening the Arch Street Theatre I have determined to make it a success and thus restore to Philadelphia, in all its old-time vigor, one of the city's historic playhouses."

The Eleventh Street Opera House, with Dumont's Minstrels, has new songs and specialties, and last week's burlesques are the features for the week.

The season of the Mapleton Imperial Italian Opera company at the Academy of Music will consist of five nights and one matinee, beginning Nov. 23.

The Philharmonic orchestra offers weekly Thursday afternoon concerts at the Academy of Fine arts. The Friday afternoon weekly concerts at Horticultural Hall are becoming a popular feature. The Germania orchestra

opened the season at Musical Fund Hall Nov. 6, and continues every Friday afternoon through out the season. Madame Melba will be the soloist at the opening concert of the Boston Symphony Orchestra at the Academy of Music Nov. 19.

Election returns will be read from the stage Nov. 3 at the Chestnut Street Theatre, Walnut Street Theatre, and National Theatre, in addition to the five vaudeville houses mentioned in last week's MIRROR, which will give two performances in the evening, the second commencing at midnight.

Hermann the Great gave one of the finest magical exhibitions ever seen in Philadelphia.

All the comforts of home for professionals visiting this city may be found at the handsome residence of Miss E. M. Rice, 202 South Eleventh Street, where have been entertained many prominent stars and first-class combinations.

The Castle Square Opera company has secured permission to produce *Ermanie*, its first representation by this company to take place Nov. 9 for the week.

James R. Gentry, the convicted murderer of Madge York, under sentence of death, has discontinued his appeal to the Supreme Court. Charles W. Brooks, his attorney, has taken the matter to the Board of Pardon with the view to have the sentence commuted to imprisonment for life.

S. FERNBERGER.

BOSTON.

Managers Uncertain About the Week, but Good Attractions are Provided—Gossip.

(Special to *The Mirror*.)

BOSTON, Oct. 31.

Boston managers are in a little uncertainty in regard to the election, but still most of them expect to have a good week in spite of the many distractions.

Fanny Davenport will open her season at the Boston Theatre with a revival of *Fedora*, which has not been seen in English here for a great many seasons. Miss Davenport promises to put it on the stage in a most lavish manner, and her costuming will be upon a scale of magnificence which has always marked her productions of this play. I saw Miss Davenport in a box at the Hollis last week, and she was never looking better. She begins her work after a long and pleasant vacation, and her tour will extend to the Pacific coast. In regard to next season, everything is mysterious.

She declares that she will not play in a Sardou repertory again, but what she will play will not be known until Jan. 1. It will be a new piece by an American author, in which she has great confidence. It looks as if she were planning to give a great production in this city, for it is said that she will make her home here for fourteen weeks next year. She closes her tour in May so as to go abroad to prepare her next production.

Chimme Fadden will come to the Park for an engagement and Marie Bates, who used to be a great favorite here, will be seen in her original character.

Fanny Rice will come to the Tremont next week with her latest French play, *At the French Ball*. I hear that her new opera by the Paulsons will be placed in rehearsal within a short time.

The Mikado will be the opera at the Castle Square next week. There will be several changes in cast from the production of last season, but Clara Lane will again give her charming personation of Yum Yum.

This is the last week of the stay of the Empire Theatre company at the Hollis Street. For the concluding nights a varied programme has been provided, and the company will be seen in four of the principal successes of the past two seasons. William Faversham's success as leading man has been specially marked here.

The Land of the Living will be the production at Bowdoin Square next week. This is one of Frank Harvey's melodramas and will be given for the first time in Boston.

At the Columbia, *The Great Train Robbery* will be the play for next week, introducing a number of sensational effects.

The Two Little Vagrants will close its very successful run at the Museum next week, and Mary Hampton will not leave the cast to join Sothen until the conclusion of the engagement. Excelsior, Jr. will follow.

Ask W. J. Kelly, electrician of the Tremont, how he enjoys building a porch on Sunday and see what his reply is.

Charles Leonard Fletcher is rehearsing F. H. Claffin's new comedy, *Imported Counts*, which he will give in this city late in November. Adele Nye, Emma Sardou, and Ralph Bell are among his company.

John W. Rose ran home to Quincy for a week, as The Cotton King company rested the week before election.

John L. Sullivan is suffering from a cancer on his right hand, and it is barely possible that he may be compelled to have his arm amputated. The cancer was caused by an accident which occurred when he was traveling with the Dunham & Harrison company some ten years ago.

He was then scratched by a nail which held

together some poisonous ivy in one of the scenes, but he suffered nothing from it for two years. About three weeks ago he indulged in a little stimulant, and as a result the wound broke out again. Sullivan has again signed the pledge.

Charles Frohman was in town last week rehearsing *The Two Little Vagrants* to keep the company up to pitch and looking after the Empire company.

One hundred dollars was the sum which Eugene Tompkins was fined for violating the Sunday concert law.

THE NEW YORK DRAMATIC MIRROR.

Convention Auditorium next Monday. Mr. Davis was in the city last Wednesday on business.

The Woman in Black company are resting here this week preparatory to opening at the Olympic Theatre, Sunday.

The Horse Show, which opens at the Convention Auditorium next Monday, will be a big affair, and the "400" of St. Louis are going to participate in it.

M. J. Gallagher, who is singing each night from an upper box at Havlin's Theatre during one of the intermissions, is receiving several encores each night. This week he is singing "The Church Across the Way."

The attendance at the theatres this week is suffering somewhat from the excitement in politics. This afternoon the monster Sound Money parade is taking place, and it is interfering with the various matinees.

All the theatres have arranged to have the result of the election read from their stages on next Tuesday evening.

Negotiations for another continuous theatre in St. Louis have not been closed yet, but Harry Davis says there will be one. It is not known whether he will build or lease. He left for Pittsburgh Wednesday, but left instructions with a representative here to bring negotiations to a close as soon as possible.

Manager John Havlin spent two days in the city early in the week on business connected with his theatres here.

W. C. HOWLAND.

WASHINGTON.
Opening of the New Columbia Theatre—Election Week Attractions—Notes.

(Special to The Mirror.)

WASHINGTON, Oct. 31.

The new Columbia Theatre, built upon the site of the old Metzger Music Hall, after several unavoidable postponements, will now positively open for the season Monday, Nov. 9, with the Grau English Opera company as the initial attraction. The new house is a most beautiful addition to the attractive playhouses of the Capitol City, and will be under the direction of Nason and Zimmerman, of Philadelphia, forming a link in their theatrical chain. The management of the house, however, will be centered in Frank B. Metzger and Joseph E. Luckett. Among the innovations which the management will introduce is a Thursday instead of a Wednesday matinee, and the free checking of everything.

The programme furnished by Walter Bradford who has secured the privilege, will be a twelve page pamphlet, bound in white glazed paper with illuminated lithographic cover. The architect of the house is Appleton P. Clark, Jr., of this city, who is also architect of the Academy of Music. Besides the managers, Messrs. Metzger and Luckett, the house staff includes Nathan Stein, treasurer; Alexander Betz, door keeper; Henry Sautermann, director of orchestra; George Colton head usher; T. J. McCullagh, stage carpenter; T. C. Ringgold, electrician, and George Cobb, property master.

The attractions opening Monday, Nov. 2, at the different playhouses are Ada Rehan at Albaugh's Lafayette Square Opera House in a week of repertoire; Miss Philadelphia at Rapley's New National Theatre; Peter F. Dailey in A Good Thing at Rapley's Academy of Music; The White Slave at the Grand Opera House; J. Z. Little's The World combination at Whittlesey's Bijou Family Theatre; and the Howard Atheneum Star Specialty company at Kerman's Lyceum Theatre.

Robert Downing has canceled his dates until after the holidays, and has opened, in the National Theatre building, the Robert Downing School of Dramatic Art and Oratory, with a branch school in Baltimore at Hazzer's Hall. He devotes three days of the week to each city.

Edward H. Allen and Frank Allen, recently of the Grand Opera House, have established the Allen Advertising Bureau in the Metzger Building.

W. L. Ballauf, Jr., treasurer of Kerman's Lyceum Theatre, and author of the railroad piece, The Midnight Special, has written a new four-act melodrama, entitled Lost Among the Living.

John A. Ellinger is once more in harness, having associated himself with Kerman and Rife's Grand Opera House, and John Coburn has been transferred from the Holiday Street Theatre, Baltimore, to fulfil the duties of main doorkeeper and advertising agent for the Washington house.

The Howard Atheneum company at Kerman's Lyceum Theatre and Little's World combination at Whittlesey's Bijou will give midnight performances election night to receive the returns.

JOHN T. WARDE.

DEATH OF MRS. FRANK MAYO.

Mrs. Frank Mayo died at half past six o'clock on Friday evening, Oct. 30, at her home, Crockett Lodge, Canton, Pa. The funeral will probably take place in Philadelphia on Monday.

GOSSIP.

A reception was tendered to Anna Held and Minnie French, after the performance of A Parlor Match, Saturday evening.

James A. Reilly's Usher Max company stranded at Bridgeport last week.

The St. Aloysius Dramatic Circle of New Orleans presented Charley's Aunt Oct. 21 without authority. The matter has come to the knowledge of Charles Frohman, who will probably investigate.

In the last act of A Florida Enchantment, it is the business of a negro servant to say, "There is a lady in the ballroom, disguised as a man." Last Wednesday the line won a tremendous laugh as the actor thoughtlessly said it, "There is a lady in the ballroom disguised as a woman."

Walter Hubbell appeared as Othello at the opening performance of the new Opera House at Richmond Hill, N. Y., on Oct. 27.

The Olympia Quartette, Hugh Mack, William Keough, M. J. Sullivan, and Peter Randall, always a feature of A Parlor Match, will celebrate the twentieth anniversary of their organization on Nov. 21.

Mabel Davidson, the lady skater, sailed on Saturday on the Cunard line for England. She will give exhibitions of her talents in England and on the Continent, returning late next season.

Myron Calice will leave for Salt Lake Wednesday to join Daniel Frohman's Lyceum Theatre Company.

The pall-bearers selected to officiate at the funeral of F. D. Bunce were Samuel Fuller, John J. Donnelly, Fritz Williams, Benjamin F. Roeder, Brent Good and Daniel Frohman.

Through a typographical error, THE MIRROR was made to say last week that Julian Magnus had engaged Helen Howell as leading lady in For Fair Virginia. This should have been Helene Lowell.

MAKING CAPITAL OUT OF IT.

Primrose and West found themselves, in Michigan, in the centres of excitement. When their show appeared in Kalamazoo, news was received at the Democratic headquarters from the chairman of the State Committee that the minstrels were using jokes especially designed at Republican headquarters. It seems that this report grew out of the fact that George Wilson, while in Detroit, made some comical allusion to the Democrats. When the news was received, the Democratic paper of Kalamazoo took occasion to make a bitter attack on the show. Primrose and West have instructed their attorneys to bring suit for libel against the Kalamazoo paper, as well as the Democratic State Committee, claiming in each case \$100,000 damages. The funny part of the story is that the excitement has widely advertised the show, which has been playing to packed houses all through Michigan.

VIOLA PRATT INTRODUCED.

At the invitation of Ted D. Marks, a company of music lovers and newspaper men gathered at the Herald Square Theatre last Friday afternoon, for a vocal recital of Viola Pratt, a Utah girl, who possesses a contralto voice of unusual range, reaching from low E flat to high C. Miss Pratt sang a number of selections calculated to exhibit the scope of her voice, and was heartily applauded. Her notes are clear and sweet, often uncertain in the upper register, and fairly rich and full in the lower range. Ethelbert Nevin's "Oh, That We Two Were Maying!" was delightfully rendered, and several classical numbers most acceptably. Miss Pratt has been singing with admirable impartiality at both Republican and Democratic campaign meetings.

MINNIE MADDERN FISKE'S COMPANY.

Minnie Maddern Fiske's company, which is now engaged, is an organization that will command the interest of all lovers of the theatre and admirers of that actress. It includes James M. Colville, long leading man with Clara Morris; Barton Hill, an actor who, prominent in many of the best organizations, has always shown unusual ability and versatility; Alfred Hickman, remembered as the original Little Billie in Trilby; and Charles G. Stevens, Byron Ougley, Margaret Craven, Belle Stokes, and Mary Maddern.

ARRIVAL OF AUGUSTE VAN BIENE.

Auguste Van Biene, the English actor-musician and his company, who make their debut in this country at the American Theatre on Thursday evening, arrived Saturday morning on the *St. Louis*. The star is established at the Waldorf, and his company at the Metropole. Mr. Van Biene was more than pleased with the glimpse of America which greeted him as he came into New York harbor on a particularly beautiful Autumn day, and he expresses all confidence that his play, *The Broken Melody*, may equal here the success it has achieved in England, where its 100th performance was reached last Summer.

THE NEW CAST FOR TOO MUCH JOHNSON.

The new cast engaged in the revival of *Too Much Johnson* at the Murray Hill Theatre this week is as follows: Augustus Billings, George Backus; Mrs. Billings, Maud Haslam; Mrs. Batterson, Kate Meek; Francis Faddish, Robert Wilson; Leonora Faddish, Anna Belmont; Henry Macintosh, Herbert Fortier; Joseph Johnson, Eugene Jepson; Leon Dathis, Thomas Valentine; Frederick C. H. Goldsworthy; Steward, Ogden Wright; Sellery Looston, Thomas Erison; Messenger, Joseph Madden.

OVER THE GARDEN WALL.

A notable revival, Over the Garden Wall, which is promised to be up-to-date in everything, is announced. This piece is happily remembered as one in which the late George S. Knight was long popular. Charles B. Ward, composer of "The Band Played On," and manager of the New York Music Company, is the man who conceived the possibilities of this revival. He has secured the rights to the piece, and will make the production late in November.

WILTON LACKAYE'S TOUR.

Wilton Lackaye's company left town for its tour on Saturday. Mr. Lackaye's associates are Marie Walwright, Alice Evans, Caroline Franklin, C. W. Coulcock, Forrest Robinson, Byron Douglass, Joseph Allen, and Alfred Hampton. The first play Mr. Lackaye will produce is Dr. Beltrai, by Charles Klein. The subject is hypnotism, and the story is said to be strong. The tour will lead West as far as California.

CHARLES FROHMAN'S CHICAGO THEATRE.

The old Casino, at Wabash Avenue and Jackson Street, Chicago, is to be refitted, at a cost of \$60,000, as a theatre to be known as the Empire. The building is owned by the Chicago Panopticon Company, who, it is said, have consented to give Charles Frohman a lease of five years. The auditorium, now three flights up, is to be lowered to the ground level, and the house will be elaborately furnished.

THE GEISHA TO CONTINUE.

The success of the Geisha at Daly's Theatre has been so great that its run will not be stopped by the opening of the regular season, Nov. 23. Arrangements have been made for five matinee performances of The Geisha each week, while each evening and one matinee will be played by the stock company. As You Like It will be the opening bill of the regular season.

THE GAY PARISIENNE IN NEW YORK.

T. Henry French on Saturday sold to E. E. Rice and Oscar Hammerstein the rights for production in this city of George Dance's latest English musical comedy success, The Gay Parisienne. The piece will be seen at the Olympia before the middle of next month, and a new title will probably be selected.

SECRET SERVICE IN LONDON.

Charles Frohman has received a cable message from the management of the Adelphi Theatre, London, offering that house for a holiday production of Secret Service. Mr. Frohman was obliged to decline the offer, as he had already planned to present the play in London in the Spring with a Garrick Theatre company, under his own and George Edward's direction.

MELBA ARRIVES FROM EUROPE.

Madame Melba arrived in this city last Friday on the Campania. Her first performance of the opera season will be in Faust, Nov. 16, before which date she will appear in concerts at Boston, Brooklyn, Philadelphia, and Baltimore.

GRAND OPERA HOUSE

BROOKLYN THEATRES.

Amphion.—The Liliputians.

The Liliputians, direct from the Star Theatre, New York, will present their latest spectacular success, The Merry Tramps, at the Amphion this week. The Liliputians have many friends in Brooklyn, and after their absence of several years a rousing reception will be accorded them. The Merry Tramps, whose story was told at length upon its original production, is an excellent vehicle for the display of the talents of these clever little actors and the introduction of several pretty ballets. The scenic effects, as usual, will be a feature of the piece. Selena Goerner, Franz Ebert, Adolph Zink, Herman Ring, and Bertha Jaeger are all cast for prominent parts. A special matinee will be given on Election day, and at the evening performance the returns will be read from the stage. Russ Hytial and his pretty wife are to follow next week in For Fair Virginia.

Montauk.—Olga Nethersole.

Miss Nethersole is announced to introduce her third American tour at this house this week. Denise, which was seen but once here previously, at a matinee in the Columbia last Winter, is the bill for Monday. Denise will be repeated on Thursday night and at the Saturday matinee. The Wife of Scarriff constitutes Wednesday's programme, the remaining representations of the week comprising Miss Nethersole's conception of Camille.

Gayety.—A Temperance Town.

A Temperance Town, with many of the original people in their old parts, is the election-week attraction at the Gayety. Those clever comedians, George Richards and Eugene Canfield, head the company, and their droll ways are familiar to all who have seen the various Hoyt farces.

Columbia.—Chevalier.

The famous "Coster" is the attraction furnished by Manager Harry Mann for the week.

On Nov. 9 Francis Wilson transfers Half a King from New York to the Columbus Theatre, the advance demand for seats being phenomenal.

NEW YORK THEATRES.

BROADWAY THEATRE

Broadway and 41st Street.
Mr. ANDREW A. MCCORMICK Manager
Handsome and safest theatre in the world.

BRILLIANT AIRS—Up-to-the-Moment

THE WHITNEY OPERA COMPANY,
In romantic Irish Comic Opera

BRAN BORU
by Stange and Edwards.

Extra matinee Election Day.

DALY'S

Under the Management of Augustin Daly.
Every evening at 8:15. Matinees Wed. and Sat. at 2

George Edwardes' Japanese Musical Comedy THE

GEISHA

Most fascinating performance in town.

Special matinee—Election Day.

BROADWAY AND 38TH ST.

Under the Management of Augustin Daly.

Every evening at 8:15. Matinees Wed. and Sat. at 2

George Edwardes' Japanese Musical Comedy THE

GEISHA

Most fascinating performance in town.

Special matinee—Election Day.

BROADWAY AND 29TH ST.

Under the Management of Augustin Daly.

Every evening at 8:15. Matinees Wed. and Sat. at 2

George Edwardes' Japanese Musical Comedy THE

GEISHA

Most fascinating performance in town.

Special matinee—Election Day.

BROADWAY AND 28TH ST.

Under the Management of Augustin Daly.

Every evening at 8:15. Matinees Wed. and Sat. at 2

George Edwardes' Japanese Musical Comedy THE

GEISHA

Most fascinating performance in town.

Special matinee—Election Day.

BROADWAY AND 27TH ST.

Under the Management of Augustin Daly.

Every evening at 8:15. Matinees Wed. and Sat. at 2

George Edwardes' Japanese Musical Comedy THE

GEISHA

Most fascinating performance in town.

Special matinee—Election Day.

BROADWAY AND 26TH ST.

Under the Management of Augustin Daly.

Every evening at 8:15. Matinees Wed. and Sat. at 2

George Edwardes' Japanese Musical Comedy THE

GEISHA

Most fascinating performance in town.

Special matinee—Election Day.

THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JAN. 1, 1879.

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND sole PROPRIETOR.

ADVERTISEMENTS.

Twenty-five thousand copies daily. Quarterly page, \$200; Half-page, \$100; Single page, \$50; Two pages, \$100; Three pages, \$150; Four pages, \$200; Six pages, \$300; Eight pages, \$400; Ten pages, \$500.

Two-line "display" advertisement, \$10; for three months, \$30.

Three-line "display," \$15; for three months, \$45.

Four-line "display," \$20; for three months, \$60.

Reading notice "display," \$10; for three months.

Charges for inserting portraits transmitted on application.

Back page lists to come on Friday. Changes or standing advertisements used to be based by Friday noon.

The Mirror office is open and receives advertisements every Monday until 8 P.M.

SUBSCRIPTION.

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Rentances should be made by check, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts. Return to the New York Post Office as Second Class Matter.

NEW YORK. OCTOBER 31, 1890.

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

BROADWAY—BRIAN BOYD.
DALY'S—THE GRISHA.
EMPIRE—JOHN DREW, 8:30 P.M.
FOURTEENTH STREET—THE CURRY PICKERS.
GARDEN—THE M-MY.
GARRICK—SECRET SERVICE, 8:30 P.M.
GRAND OPERA HOUSE—WIDOW JONES.
HAMMERSTEIN'S OLYMPIA—VAUDEVILLE.
HOYT'S—FLORIDA ENCHANTMENT, 8:30 P.M.
HERALD SQUARE—THE MANDARIN.
KEITH'S UNION SQUARE—VAUDEVILLE.
KOSTER AND BIAL'S—VAUDEVILLE, 8:30 P.M.
KNICKERBOCKER THEATRE—HALF A KING, 8:30 P.M.
LUCEUM—E. H. SOTHERN.
PALMER'S—HEERMANN THE GREAT, 8:30 P.M.
STAR—BLACK PATTI, 8:30 P.M.
TONY PASTOR'S—VAUDEVILLE.
WEBER AND FIELD'S—VAUDEVILLE.
BROOKLYN.
AMPHION—THE LILIPUTIANS.
COLUMBIA—ALBERT CHEVALIER.
MONTAUK—OLLA NETHERSOLE.
PARK—SQUIRE KATE.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

THE ACTORS SOCIETIES.

No little measure of the confidence with which the English Actors' Association is regarded and of the success it enjoys has been due to the countenance, aid and advice of Sir HENRY IRVING, who is its most honored official, and whose lively interest is steadily shown by devotion to its duties as well as in more perfunctory ways.

It will be remembered that Sir HENRY was in this country at the time of the formation of the American Actors' Society, and that he gave to the promoters of this organization wise counsel based on the workings of the English Association. Of course there are many conditions common to the profession of both countries, and generally the reforms and benefits sought to be enforced and made sure by these associations are the same. Yet there are other conditions that must affect each society differently, and make them in some matters of purpose and achievement as distinct as the profession of both countries are. In other words, while the main scope of an organization of the rank and file of the theatrical profession is much the same here as in England, there are differences in the theatrical business methods of the countries that require different plans in associative administration.

The most remarkable and significant difference between the American and English bodies lies in the eligibility of managers, or rather of actor-managers, to membership. IRVING, the most distinguished of actor-managers, is among other actor-managers a member of the English Association. And IRVING, it may be added, is perhaps as sincere and active in matters of the Association's policy that more nearly affect the most humble and unimportant of the Association's members as any one of those who are most likely to benefit from powerful cooperation to prevent injustice and to secure modest rights. And no doubt the great influence that IRVING

wields in the Association, aside from that which the entire English profession would vote to him for his general integrity and artistic affection, is due to his earnest efforts at all times for the good of the Association.

The American Actors' Society has a different policy as to actor-managers, possibly because those members of the profession have not affirmatively been instrumental in its organization or shown an unselfish interest in its being. In fact, the Society's by-laws expressly provide that "no member while he is a manager shall be eligible to office, and when any other becomes a manager his office shall be declared vacant."

This rule, of course, is clearly and closely in the interest of the great class of actors for whose benefit and protection the Society was organized. It is not the purpose of THE MIRROR to question its wisdom. Time alone and the developments thereof can determine as to this exclusive policy. The English Actors' Association has during its comparatively long period worked out many reforms, and corrected many evils from which the profession in that country had suffered for time immemorial. The American Society, during its very brief career, has shown the earnestness, honesty, and capacity of those who organized it and have managed its affairs, and its influence has already been felt for the greatest good to the greatest number of those connected with the theatre.

A DYNAMIC AMATEUR.

A YEAR or more ago THE MIRROR chronicled the local histrionic prodigies of Colonel WILLIAM J. FIFE, of Tacoma, Wash., whose theatrical sound, it was then hoped, would not be shrill and attenuated — otherwise, local-like that of the instrument whose name he bears, but as diapasonic as that of an organ which intones every grade of emotion as set to the music of mimic action. That the good wish then expressed may be delayed in fulfilment is natural to the lethargic tendency of the world at large in recognition of genius. But that it may eventually be realized is shown by this abstract of an editorial article in the Tacoma Sun, which has no fault but that of assumption that the universe is at the moment as alive to Colonel FIFE's evidently great attributes as are the persons whom the Sun writer addresses:

The coming production of Rienzi will be a great dramatic treat in the history of the city, and its revival after fifteen years of rest is but an indication that Tacoma is the Modern Athens of the Coast. LAWRENCE BARRETT was the last actor to produce the great classic tragedy, and there is now already great interest felt in the announcement that it will be put on in grand style. Colonel W. J. Fife had the honor of reviving King Lear last season, when it had not been seen for over twelve years, and FREDERICK WARDE followed Fife some six months later. And we venture the assertion that after Fife makes a big hit in Rienzi, some one in the East will take up the play. The question the East asks, "Can any good thing come out of the West?" Fife has made himself felt all over the English speaking world, and that is something that has never been done before by any living actor in the same time he has done it, without leaving his own city. The Oregonian some two years ago remarked after Fife had appeared then in his first production, Brutus, or the Fall of Tarquin, and some of the would-be critics wanted to find fault, and the rebuke was: "The people of Portland will yet live to see the day when they will deem it an honor to call Fife the coming 'King of Tragedy' before the footlights." And the news of this city remarked, after the great production of King Lear, "Fife has succeeded at last, in taking the sneer and curl from the lips of his enemies at home and abroad, and those who were trying to belittle and tear him down are now the loudest in his praise and his warmest admirers." If Fife can succeed in this, he is indeed a master of his art and his genius and ability will make him a fortune, and he will write his name with the brightest stars that are registered on the pages of the world's history.

If there is at this writing anything more sorely needed than the practical trial of new theories in politics, it is a native tragedian who really can make himself universally felt. It is, of course, excusable for dramatic writers in Tacoma to imagine that the denotements of a local histrionic affection are symbolic of a universal attack, and to become somewhat incoherent under the influence of a Fife. That may be forgiven, for the sake of patriotic fidelity. But really, it would seem that Colonel Fife ought at least temporarily to come out of the West and by easy stages affect that other and considerable part of the universe that longs to applaud any person of transcendent genius.

THE Toledo Blade, if there is anything of verity in newspaper nomenclature, ought to cut to the quick on every subject. It had this paragraph in a recent number:

There are some innocent souls who think ladies on the stage, from the superb gowns which they go through in any up-to-date play, must be royally paid. Dear souls, those frocks belong to the management, are, indeed, as much part of the whole play outfit as the scenery or the properties. Only the minor managers, who rarely gain metropolitan recognition, compel their artists to pay for their own costumes. DALY, the two FROHMAN'S, PITOU, LITT, et al, all own everything the ladies wear on the stage, down to their very stockings.

The newspaper remote from theatrical centres of equipment prints many matters of interest regarding persons of the stage, as metropolitan newspapers also do. But things interesting have never necessarily been matters of truth. The

women of the profession, who do their own shopping, will read the Blade's novel information with an interest not wholly tinged with resentment. As for managers and other persons who have some knowledge in the premises, their natural indignation will be colored by an amused wonder as to what stage subject the journalistic quid nunc will next find to burst the bubble of his imagination against.

THE declaration by a Boston jury, in the case of an amusement manager who was haled to court for giving a Sunday concert, that "Yankee Doodle" is not sacred music, may appellately find a dictionary affirmation; but it suggests a degeneration in New England that nothing but the general atmosphere of a *fin de siècle* presidential campaign can parallel.

PERSONALS.



MORTON.—Martha Morton is at Chicago directing the rehearsals of William H. Crane's company in her new play, Fortune's Fool, which will soon be seen for the first time in this city.

STANDISH.—Harry Standish is still very ill and is now undergoing Dr. Cyrus Edson's famous Phenol treatment for his lungs. He is at the home of his mother, 675 Avenue E., Bayonne, New Jersey.

BUSBY.—Amy Busby, who is an enthusiastic cyclist, collided with a careless wheelman while riding last week, and suffered several bruises which, however, did not interfere with her appearance in Secret Service.

HERNE.—James A. Herne last week delivered an address before the Boston Home Congress, his subject being "Art for Truth's Sake, as It Relates to the Drama."

HOEY.—William Hoey received as a gift a brand new high grade bicycle last week.

MACK.—Andrew Mack was entertained at supper by a party of his boyhood friends, during his recent engagement at Boston, and was the recipient of a handsome walking-stick inscribed: "From North-End Friends to Andrew Mack."

NAVARRO.—Madame Navarro (Mary Anderson) is occupying the house of Lady Tennyson's sister at Wimbleton, awaiting the completion of improvements in the handsome estate at Broadwater, Warwickshire, recently leased by her for twenty-one years. She will make her permanent home at Broadway, a famous resort for artists.

WILSON.—Francis Wilson recently entertained Julian Hawthorne at breakfast at his home in New Rochelle in honor of the novelist's return from abroad. The guests included many distinguished persons.

TRUSS.—Manager D. W. Truss purchased several high-priced dogs at the recent sale of the Lorillard Rancocas Kennels and will set up a kennel of his own.

BARRETT.—Mrs. Lawrence Barrett, the widow of the well-known tragedian, has elected London her home.

EAMES.—Madame Emma Eames sailed for New York last Saturday on the American line steamer *S. Paul*.

RUSSELL.—Lillian Russell has been tracing her ancestry and has ascertained, it is said, that she is a lineal descendant of the men who came across on the historic *Mayflower*.

TERRY.—Posthumous recollections of George Du Maurier reveal the fact that he regarded Ellen Terry as the ideal of Trilby. Not long before his death he said to a friend: "Miss Terry's whole personality is suggestive of Trilby. You know I described her as being exactly the same height as that beautiful actress, mentioning her by name so that there could be no mistake about it, for she is the type of woman that appeals most to me artistically."

THOMAS.—Walter Thomas has won universal praise from the critics for his performance of Wilfred Varney in *Secret Service*. In a cast of such general excellence this is a notable achievement.

ELLIS.—Florence Ellis, an accomplished singer and actress who is seen too seldom on the stage, handles the brush skillfully. She painted a portrait—a speaking portrait, of course—of William Jennings Bryan recently, which has won for her

a good deal of praise. It has been presented to Tammany Hall.

RAYMOND.—Mrs. John T. Raymond's son "Jack" has entered the office of Haggard, of Wall Street note. "Jack" is a remarkably bright and clever lad of fourteen, who has inherited the liveliness of spirit and the quickness of repartee for which his father was celebrated.

VROOM.—Edward Vroom has been engaged in delivering sound money speeches at Republican meetings in the vicinity of New York. His efforts have been rewarded with enthusiasm and his fine eloquence has been warmly commended.

HILL.—Barton Hill was in town last week fresh from his country place at Paradise Valley, in Pennsylvania. Gentleman, scholar and actor, his presence is always a delight to the habitues of The Players.

CRAIG.—Ollie Craig, daughter of the late Robert H. Craig, long connected with the Arch Street Theatre, Philadelphia, is advancing rapidly in her chosen profession. She is at present a member of the Brownies company, playing Sir Jollier. She has a beautiful contralto voice which she uses to advantage, and she also does a serpentine dance charmingly.

BROWNELL.—Atherton Brownell, editor of the Boston *Home Journal*, spent Thursday in town. Mr. Brownell is the author of several plays, one of which is likely to be seen this season.

BROOKS.—Joseph Brooks, who has been resting in the South for some time under physician's orders, is greatly improved in health and will soon return to his work at the Fifth Avenue Theatre.

HARE.—John Hare has made a successful appearance as Eccles in *Caste* at London. The performance was in the nature of a formal leave-taking prior to departure for these shores.

HOYT.—Mrs. Charles H. Hoyt (Caroline Miskey) gave birth last Wednesday afternoon to a daughter who survived but a few hours. Mrs. Hoyt was reported at once to be critically ill, but this was later contradicted, and it is said that she will return to the stage in December.

DUNIAR.—Erroll Dunbar, who last season was the principal support of Robert Mantell, and the season before played the lead (Douglass) in Young Mrs. Winthrop, is this year playing Mephisto, in which part the Troy Sunday *News* of Oct. 18 said: "Mr. Dunbar has proved himself to be a worthy successor of Morrison."

BARKER.—Richard Barker has been engaged to direct the production of *The Mandarin* at the Herald Square Theatre.

BOOKS REVIEWED.

"DAPHNE, OR THE PIPES OF AB-ADIA." A comic opera libretto, by Marguerite Merington. The Century Company, New York.

It is customary in reviewing a comic opera book to drag in the name of Gilbert for purposes of comparison, and there are many touches in Miss Merington's "Daphne" that plainly suggest the author of the "Bob Ballads." "Daphne," as its author writes, is in "three acts of singing nonsense, and is the libretto that won the prize of \$500 awarded three years ago by the National Conservatory of Music, Eugene Field and Thomas Bailey Aldrich being among the judges."

"The scene of the opera is laid in Arcadia," explains the author, "because, as no one has ever thoroughly explored that pleasant country, except in extreme youth, serious criticism of the local conditions is courteously but firmly knocked into a cocked hat at the outset. The theme of the tale is Love. The world began with a love story in a garden, and even in this prouade age every one has a love story in the family, or knows some one else who has one, so that the dramatist is reasonably sure to hit the universal taste with the universal thing. . . . Perhaps it is because the human drama can never be enacted without tears that it is supremely pleasant to crown the lovers of the mimic world with wreaths of thornless roses, and to tune the lyre of laughter in the doing of it."

The story begins in Arcadia, and ends in the land of the Fijis, and the story is a light, airy conceit about a shepherd and a college don who both love Daphne, an Arcadian princess; Daphne's chaperon, a fat fairy; a Fiji king, and many pretty shepherdesses and gallant swains, not to mention a newsboy and a brace of boot-blacks.

The book is delightfully written, the dialogue of a high order of humorous writing, and the verses dainty, musical and exceedingly clever. Not the least novel and entertaining features are the witticisms and epigrams scattered through the parenthetical stage directions. A quotation: "Two shepherdesses stray from the dancing throng, sighing pensively. This is an unmistakable symptom of fancied passion: the suffering at the moment is as acute as in the real malady, but the difference is that in the latter case one stays and dances with the throng." The atmosphere of *Iolanthe* or of *Patience* charms the reader at every page, and one must sincerely regret that we see upon the stage of to-day so few comic operas that even remotely hint of the literary value or the true wit of "Daphne."

Miss Merington's work is dedicated to Joseph Jefferson "with admiration and regard," and is capitally illustrated by F. T. Richards, of *Life*, whose droll drawings have happily caught the spirit of the text.

QUESTIONS ANSWERED.

F. E. M. M.—THE MIRROR's information as to the route of the company about which you inquire goes no farther, from week to week, than that published in its "Dates Ahead" department. Perhaps if you were to address the manager of the company you might get the information requested.

N. R. A.—Write to the manager of company en route and he will doubtless volunteer the information.

O. G. K., St. Louis.—1. Pauline Hall has recently contracted to appear in vaudeville. 2. Georgia Busby is believed to be a sister of Amy Busby. This is not her first season on the stage.

THE USHER.



In the *South Australian Register* of a recent date there appear three columns of interview with Mrs. Potter in which that lady gives voice to her opinions on many matters, of course including critics.

Something that was said by the actress, according to the antipodean authority, "led up to a reference to Hillary Bell's brilliant address to the critics of his country." Thus Mrs. Potter:

"They spoke of mannerisms, and he wanted to explain to them that mannerisms were personalities. He claimed that art was ad infinitum, and that personalities must work out their own salvation; if they copied another they were failures. Bell appealed to the critics to judge for themselves, and to write as they felt. 'You can tell whether this or that moves you, and don't be afraid to say so; write from the heart.' That was in effect Bell's injunction."

Mr. Bell's appeal was uttered, doubtless, with the sincerity that he urged upon others, although some cavillers might object that the true critic is not emotional but analytical, and therefore is influenced less by his heart than by his head.

*

Aside from this, however, what one is most interested in knowing is when and where Mr. Bell delivered that brilliant address to the dramatic critics of America.

Can it be possible that there has been held a secret convention of American dramatic critics, at which Mr. Bell put forth his eloquence for the benefit of his benighted brethren from far and near? Or has he opened a school of dramatic criticism, *sub rosa*?

This last supposition, if correct, would be well come, for Mr. Bell is an honest as well as an accomplished critic himself, and the advantages of a course of tuition under him would be great, in certain quarters.

To succeed completely, however, and to meet the requirements of sundry metropolitan dailies, there would have to be a culinary department where roasting and basting would be illustrated practically, and a class in mathematics presided over by somebody expert in addition, division, and silence.

*

An Atlanta judge has decided that "a hypnotist is responsible for crimes committed by his subject when under the influence of the operator."

I don't know where the judge finds either precedent or authority for that declaration, but if it is good law, and if it should be so recognized by the judiciary at large, what a rich field opens up before the vision of the writer of melodramas, brain weary with the fruitless chase after new material for plots!

No hypnotic piece need now be without a last act wholly satisfying to the gallery. Had the Atlanta judge been a little earlier in that decision Paul Potter might have given a different twist to *Trilby*, while Charles Klein in *Dr. Bell-graff*—but I anticipate.

*

Howard Paul has returned to town after a loaf at Old Point Comfort, and as usual the lively cosmopolite is throwing around good stories and scraps of delightful reminiscence, theatrical and literary, with that generosity for which he is noted.

We happened to be speaking yesterday of Charles Reade, the novelist, when Mr. Paul related this anecdote:

Reade was something of a *gourmet*. He had heard so much about canvasback ducks that he desired to taste them. Mr. Paul sent him a brace by a fast steamer, with explicit instructions as to how they should be cooked. By the same messenger he sent also a bottle of bay rum—at that time an almost unknown luxury in London—thinking that Reade knew its purpose as a toilet accessory. It seems that he did not, for he wrote back to the donor:

"The ducks were excellent, my dear Paul. I enjoyed them exceedingly, but the bay rum must be an acquired taste. It didn't go at all with the wild fowl, so I substituted champagne. I liked the bay rum better made into hot punch."

*

A Western journal expresses a salutary dislike for sensational advertising sought for their stars by a certain sort of press-agent. Especially does it condemn their occasional efforts to obtain space even at the expense of the reputations of those by whom they are employed.

By way of contrast the paper in question calls attention to an article submitted by the advance man of an estimable married couple who are starring jointly in a popular play, wherein the beauty of their lives is floridly set forth. The following extract will suffice to indicate the new idea in press-work which my Western contemporaries exploits and commends:

Who ever thinks of the faithful wives and devoted mothers whose feet sanctify the very boards on which they nightly tread? Who bears of the hundreds of delightful lives blessed by true love and manly devotion of which the actor and the actress form a part? Are they not worthy of our private notice and esteem? And,

if domestic happiness on the stage is rare and unhappy the rule, are these not even the more remarkable and lovely to contemplate? Take such an example as that afforded by Mr. _____ and his sweet wife. It would be hard to imagine a more perfectly serene domestic life in connection with the stage than that experienced by this delightful couple. It is the life of the road, of the night performance through snow or rain or moonshine, of the matinee and the tiresome rehearsal. But when does poor, weak human nature most need and appreciate a friend and companion and helpmate, if not through this life of hardship and ceaseless change? And when, under what circumstances, could true soul be bound to soul with more angelic bond than woman to man through all this?

I shall not attempt to deny the budding genius of the author of the foregoing, or to question the unimpeachable quality of his sentiments, not to speak of his diction; but I must say that the indecency of dragging actors' domestic virtues into print for advertising purposes is not much less reprehensible than the use of scandal for the same purpose.

Now, the new idea which my Western contemporary praises is distinctly opposed to normal standards of good taste and propriety. There are things in life too personal to be expatiated upon by a press-agent and too sacred to be coined into the currency of vulgar publicity.

*

DISTRACTED STAR: "What shall I do? I can't find a leading man."

SHOPPING FRIEND (*absently*): "Have you tried Siegel-Cooper?" *

Conscientiousness is one of the characteristics of the Paris dramatic critic. Fouquier recently declined to review the performance of a new play in the *Figaro* the morning after its production because no dress rehearsal had been given for the benefit of the press, and he did not consider it possible to write a satisfactory criticism after the play.

Over there the reviews are not regarded as having a semi-news interest, wherefore haste is not deemed so requisite as well-digested opinions. The public are willing to wait a week for Sarcy's views.

The conditions under which dramatic criticisms are penned for the daily newspapers of New York preclude the possibility of careful work, and yet I suppose that the paper that should give its critic a day or so in which to perfect his judgments would be voted "slow."

*

MINNIE FRENCH'S GOAT UNDER CONTROL.

Minnie French, the innocent Kidd of A Parlor Match, has had no end of trouble with the goat that pulls the little cart in which she made her first entrance at the Herald Square. Throughout the run of A Parlor Match it was found necessary to coax the animal across the stage by lumps of sugar held enticingly in the hands of an anxious stage manager, but the goat became more and more obstreperous as the days went by. One night last week, prompt action by the musical director was all that prevented the precipitation of Miss French goat and cart into the orchestra. Accordingly a special rehearsal for his goatship was called, and the small beast appeared more unruly than ever. Making a mad rush along the front of the stage, the goat threw himself and the cart into the foot-light pit, to an accompaniment of several loud explosions. A couple of dozen electric lamps were demolished, but the noise they made in collapsing had salutary effect upon the contrary animal, whose chief aim in life is now to avoid the front of the stage. How long the impression will last on the road remains to be seen.

*

RICARDO SONZOGNO ARRIVES.

Ricardo Sonzogno, nephew of Edoardo Sonzogno, the famous Italian music publisher, arrived in this city last week. He has come to arrange for the establishment here of a branch of his uncle's publishing business, provided that he considers the situation favorable to the purpose, and also, if possible, to conclude plans with Maurice Grau for the presentation of a selection of Mascagni's operas at the Metropolitan Opera House. Ratcliff is the work to be especially advanced. Edouard Sonzogno is a power in the musical life of Italy of to-day, and the competitions which he promoted brought forward both Cavalleria Rusticana and I Pagliacci. Besides his artistic enterprises, Edoardo Sonzogno owns a newspaper and a theatre at Milan, and a large paper mill. It is understood that he proposes the establishment of an American branch house in order to protect his publications under copyright laws, and to secure the rights to his operas which have heretofore been widely appropriated in America.

*

HUBERMAN'S AMERICAN DEBUT.

Bronislaw Huberman, the young foreign violinist, will make his first appearance in this country, under direction of Manager Heinrich Conried of the Irving Place Theatre, at Carnegie Hall, in connection with Anton Seidl's Orchestra on Nov. 21. Huberman is but thirteen years of age, yet his work has created a profound impression in Europe, and he brings with him the endorsements of Brahms, Rubenstein and Ambroise Thomas. His first instruction upon the violin was received when he was six years of age, and, when eight years old, he was placed under the care of Professor Jonchim at Berlin. Recollecting the efforts of past infant phenomena, it is reassuring to learn that a prominent European critic has said of Manager Conried's protege, "Young Huberman is a great artist, not a prodigy."

*

CHINATOWN FOR CHARITY.

Laura Biggar, Burn Hailey and their company, now presenting A Trip to Chinatown on the road, will be seen in Hoyt's farce at the Lexington Avenue Opera House in this city Nov. 19, when a performance will be given in aid of a local charity. Hattie Cohen, an amateur actress, will make her professional debut on this occasion.

*

A NEW PLAY FOR DANIEL SULLY.

Daniel Hart is busily engaged upon a new play for Daniel Sully, which, it is said, will receive a metropolitan production early in the Spring. Mr. Sully played at the Lyric Theatre, Hoboken, all last week to exceptionally large business in spite of the election depression. O'Brien, the contractor, as now seen in the most effective part in Mr. Sully's repertoire.

*

JEAN DE RESZE MARRIED.

Advices by cable announce the marriage, at Paris, on Oct. 30, of Jean De Resze, the great operatic tenor, and the Comtesse de Mailly Nesle. The betrothal of the tenor and the countess was made public some months ago, but it was not generally known that the wedding would take place before De Resze sailed for America to fulfil his engagements with the Abbey and Grau Opera company. Jean and Edouard De Resze and Maurice Grau, left Havre last Saturday on the steamship *La Champagne* bound for New York.

AN EXPERT'S OPINION.

"In justice to the management of THE MIRROR," said A. C. Bennett, of the Composite Printing Company, yesterday, "I beg to state that our little ad in THE MIRROR is the best advertising investment I ever made in my life, and I have expended during the last ten years, for myself and others, nearly half a million dollars with the newspapers of the United States. I am inclined to believe every actor and every actress in the country reads and believes in THE MIRROR. If not, then those who do read it tell all the others of its contents, for they all seem to know about our little two-line reader."

SCIENCE VERSUS SEEING.

A representative of Frances Drake was in Baltimore a day or two ago to negotiate with the hypnotist, Professor E. Dawzig, who will attempt to "Svengali" Miss Drake in the third act of *An Innocent Sinner*, which is to be elaborately produced soon in New York. It was said that Miss Drake would have the first test on Wednesday next in the presence of several well-known physicians of New York. If the hypnotist is successful, he will be engaged for a season. Even against the advice of her physicians it seems, Miss Drake will be a real Trilby.

A NEW LINE FOR HERRMANN.

Herrmann has a man who goes ahead and ornaments prominent windows with fancy-colored signs announcing the coming of the magician. In some cases the artist has to make concessions, and decorate the windows with advertisements of the business within as well as the prowess of the conjurer. Thus it comes about that the window of a Broadway barber shop displays this astonishing inscription:

PALMER'S THEATRE, NOV. 2,
HERRMANN THE GREAT.
Dandini! Cured Free of Charge.

GEORGIA BRYTON HONORED.

Georgia Bryton, the clever male impersonator, who has lately turned her attention to vaudeville with very satisfactory results, was singularly honored during her recent engagement at Proctor's Theatre in this city. Miss Bryton has two campaign songs which she sings remarkably well, and on the closing night of her engagement, a number of her admirers who appreciated the good work she was doing for their party, presented her with a pair of beautiful American flags. Miss Bryton was taken by surprise, but managed to return her thanks for the gift.

ELECTION RETURNS IN THE THEATRE.

With scarcely an exception, the theatres of the city have arranged with the telegraph companies and the news associations for prompt and complete election returns to be read from the metropolitan stages between the acts on Election night. Many of the vaudeville houses have announced midnight performances or programmes to continue well into the next morning.

CUES.

Glinka's Russian opera, *La Vie pour le Tsar*, has been produced in Paris at the Nouveau Théâtre.

Charles Raymond's adaptation of Schiller's dramatic poem, *Don Carlos*, has been adequately presented at the Paris Opéra.

Margaret MacDonald has engaged for the A Contested Woman company.

An adjourned special meeting of the American Dramatists Club was held on Saturday at the club room.

John F. Webber has been engaged for the part of the sheriff in The Great Northwest.

C. J. Whitney of Detroit, Manager A. H. Canby of the Francis Wilson company, Wemyss Henderson, Charles Ford of Baltimore, William Hammerstein and Fred C. Whitney were among well-known callers at the American Theatrical Exchange last week.

Justice Beach, of the Supreme Court, on Wednesday last decided that he would grant a decree to Marie Dressler, who sued for a divorce from her husband, George E. Hopper.

Josef Downs, the tragedian and elocutionist, was the leading feature of an entertainment in aid of the Children's Home, at Baker's Academy, Tampa, Fla., Oct. 26. Downe is a West Indian, who comes to America from England, and has made a favorable impression in this country.

David Henderson's company, including Katherine MacNeill, William Stephens, John McWade, Phil Branson, Tillie Salinger, and others, have gone to Chicago for rehearsals prior to the opening of the new Olympia, which is located next door to the Chicago Opera House, his former theatre.

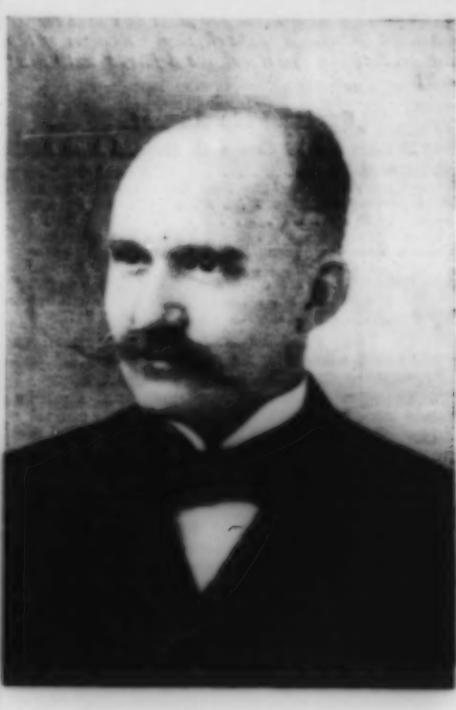
"The announcement made in your last issue regarding open week stands controlled by the American Theatrical Exchange," says William R. Seeskind, "brought a deluge of telegrams and letters from the leading attractions. It proved to me that THE MIRROR is far-reaching and is pre-eminently the organ of the profession."

Edward Pailleron has read his new two-part play, *Mme. Vaut Douceur* and *Et Violence*, before the Comédie Française Committee. M. Berry and Mlle. Reiches were chosen to play the first part, and M. le Bargy and Mlle. Marie Louise Marcy and Mlle. Brand's the second.

Charles Barnard gave his "Picture Story" for the first time at Grace Episcopal Chapel in 16th Street one evening last week. It made an unequivocal success. The story is entitled "The Town Behind the Fence; or, The Strange Adventures of Miss Jennie Worrell." It was recited by Mr. Barnard in the form of dramatic dialogue, recounting experiences at Chatanqua. A series of stereopticon illustrations of ingenious device accompanied its unfolding.

Donna Diana, the late Westland Marston's poetical comedy, is revived at special matinee performances at the Prince of Wales' Theatre, London, this week, with Arthur Bourchier as Don Caesar and Violet Vanbrugh as Donna Diana. These will be Mr. and Mrs. Bourchier's farewell performances in England prior to their American tour, which begins at the Bijou Theatre on Nov. 30.

THE DEATH OF FRANK D. BUNCE.



From a photo by Savory.

Frank Dan'l Bunce, business manager of the Lyceum Theatre, died suddenly in his office at the theatre at 11 o'clock inst. Thursday morning. He had just returned from a visit to a banking establishment, and was alone at his desk when death came. Nathaniel Hartwig, of Olga Nethersole's company, in passing through the theatre offices to attend a rehearsal, found Mr. Bunce lying upon the floor as if he had fallen from his chair.

Daniel Frohman was immediately notified and was much affected. Physicians were called, but their services could be of no avail. The body was removed to an undertaker's rooms, whence it was conveyed, on Friday, to the home of Mr. Bunce's aged mother at New Haven. Mr. Frohman and Assistant Treasurer Donnelly accompanied the remains to New Haven, where the funeral occurred on Saturday. Beautiful floral tributes were sent by E. H. Sothern and by the members of his company, the Lyceum trustees, Mr. Frohman, the attaches of the theatre, and the Lyceum stock company now playing on the Pacific coast.

Mr. Bunce was born in New Haven forty-three years ago, and has been associated with the Lyceum Theatre ever since Daniel Frohman assumed control of the house in 1885, and the two men had met long before when both were connected with the New York *Daily Graphic*. Mr. Bunce was unmarried and resided at 121 West Twenty-ninth Street. He spent every Sunday with his mother at his native city.

The sudden death of Mr. Bunce cast a spell of sorrow upon the Lyceum and its workers. Manager Daniel Frohman said: "Mr. Bunce was known for his steady and admirable business habits, and was generally liked in the profession for his quiet and courteous manner. He had never missed a day from his work through illness, although he felt that he had suffered from indigestion. His friends refer to the fact that he complained, not long before his death, of pains about the chest or throat. He was a man of exceptional business ability and an untiring energetic worker."

**THE MIRROR'S
CHRISTMAS
NUMBER
WILL BE OUT EARLY IN DECEMBER.
IT WILL BE
THE BEST YET.**

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One page	150.00
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AT THE THEATRES.

[Note.—*The Mirror* went to press this week earlier than usual, on account of the election. Reviews of the later productions, therefore, are deferred until next week.]

Garden.—The Mummy.

Farce in three acts by George D. Day and Allan Reed.

Ramesses II	Robert Hilliard
Prof. Ezra Van Tassel Smythe	Raymond Hitchcock
Prof. Jeremy Garsop	Russell Bassett
Jack Tibbs	Cecil Butler
North Marston	Ray Fairchild
Hattie Van Tassel Smythe	Amelia Bingham
Alvena Garsop	Sydney Cowell
Eva Garsop	Carolyn Kenyon
Mabel Woodruff	Frances Whitehouse
Cleopatra	Vivian Bernard

When *The Mummy* was first presented at London last summer its obvious indebtedness to *Pygmalion* and *Gasparone* and to *Nobie* was at once detected, although admissions equally prompt were forthcoming concerning the entirely unique atmosphere of the new play and the originality of its manipulation. These points are made plain by the story.

The action opens in the Egyptian studio of Professor Garsop at London. The professor has devised an electrical outfit, by means of which, he believes, a mummified body may be brought to life. The apparatus is left attached to the sarcophagus of Ramesses, an ancient Egyptian of royal blood. During the professor's absence his daughter Eva appears, accompanied by her chum, Hattie, whose father, Professor Smythe, is a scientific rival of Garsop. Hattie is a pert Chicago girl, and American independence prompts her to set the electrical contrivance in operation with the startling result of revivifying the long dead Ramesses. As soon as they can recover from fright, the girls prevail upon Ramesses to respect whatever instructions they may give, and to assent to everything said to him. The ancient relic is supplied with conventional clothes, and is hidden in an adjacent bedroom. Hattie, in Egyptian attire, replacing him in the sarcophagus. The professor returns, sets the mechanism in motion, and supposes Hattie to be a resuscitated female mummy.

The doings of Ramesses further complicate matters. Alvina, the professor's romantic, theosophical, middle-aged sister, believes Ramesses to be the person into whom has entered the soul of a sailor love of hers. Jack Tibbs and North Marston call to interview the professor for a newspaper, but encounter Ramesses, and an insulting article is precipitated. Smythe, presuming that Ramesses is Garsop, proposes a duel, and, upon its being refused, brands him as a coward. Tibbs and Marston arrive to ask for the hands of the girls, but are received in wrath by the professor who has read their articles. Meanwhile, Ramesses has become enamored of the negro cook, and is about to elope when Alvina appears with threats of a breach of promise action. The ancient Egyptian has not turned his back upon intruders at any time, and their influence has assisted in the general embroilment. At length Ramesses is returned to his sarcophagus, and when the lid is again lifted nothing is found but a hat, an overcoat, and an empty whiskey bottle.

The American production of the farce, announced for this week at the Garden, as well as its interpretation by Robert Hilliard and his company, will be reviewed in the next issue of *The Mirror*.

Herald Square.—The Mandarin.

Comic opera in three acts, music by Reginald De Koven, words by Harry B. Smith.

The Emperor of China	Henry Norman
The Mandarin of Foo-Chow	George Honey
Fan Tan	George C. Boniface, Jr.
Hop Sing	Joseph Sheehan
Court Physician	Samuel Marion
Jesse	Bertha Waltzinger
Ting Ling	Adèle Ritchie
Sing Lo	Alice Barnett
Ping Tee	HeLEN Redmond
Kwei Tso	Claudia Carlstedt
Peke	Villa Sayne
Golong	Amy Hartley
Bohes	Florence Pemberton
Suchong	Belle Harper

A new opera from the hands of Reginald De Koven and Harry B. Smith has come to be an interesting item of the theatrical season, and in The Mandarin both composer and librettist have broken what is to them new ground. The scene of action is laid at Foo Chow, in picturesquely China, and the personage who gives the work its title is a celestial gallant, the Mandarin, who has been informed of the beauty of a carpenter's wife whom he sets out to win. Knowing that he bears a considerable resemblance to Fan Tan, the carpenter, the Mandarin dons a laborer's clothes and goes forth from his palace.

Meanwhile, the real carpenter has been on a spree, and is pursued to his home by the police who, finding the disguised Mandarin, hustle him away to jail while the inebriated carpenter is removed by the Mandarin's retinue to the palace, and attired in silks and satins. Despite the attentions of the Mandarin's dozen wives, Fan Tan announces that he prefers to go home to Jesse, his only bride, but this proclamation is construed to mean that the Mandarin has another wife, and, since it is illegal that any one man should have more than twelve wives, the matter is reported to the Emperor. An investigation by his imperial majesty ensues, but the Emperor is mollified upon visiting the Mandarin's palace and finding only twelve wives. At this pass, however, Jesse appears, and the carpenter, admitting that she is his wife, is led off to execution. The real Mandarin comes along just in time, explanations are made, and peace is restored.

The production of The Mandarin announced for this week at the Herald Square, and the work of the members of the cast will be noticed in particular in the next number of *The Mirror*.

Academy.—The Mapleson Opera.

The condemnation of Colonel Mapleson because he was obliged to substitute Aida on Wednesday night for La Traviata simply illustrates the factionalism that characterizes music criticism in the daily press of this city. Certain unfriendly writers seized it as an opportunity to vent their displeasure on the impresario who has had the audacity to invade the bailiwick of the Metropolitan people.

As a matter of fact, the unexpected repetition of Monday's bill was due to wholly unavoidable causes. The illness of the tenor, Signor Rauddac, and the non-arrival of Madame Harriet Darcie's costumes made the change inevitable. That the public did not share the distress of some of the critics was proved by the fact that few persons exchanged their tickets or had their money refunded. The assertion that the audience manifested all pleasure because of the disappointment by studied coldness during the performance was false. There was greater enthusiasm throughout the evening than on the opening night.

So far as it is possible to judge by the repre-

sentation of Aida, Colonel Mapleson is going to give New York better opera than it has heard in a good while. The production was admirable in every respect. Instead of a ragged, uneven cast, made up of two or three stars and pieced out with indifferent singers, the company manifested strength and artistic symmetry at every point. A more satisfying performance could not be wished by any reasonable opera-goer. Madame Bonaparte-Bau is an artist of remarkable powers. Her fine voice is supplemented by histrionic gifts of a high order. Madame Parsi is one of the best of dramatic contraltos, and her queenly interpretation of Amneris was heartily applauded. Signor Durst's voice lacks volume, but what is more to the purpose, it is of singularly emotional quality, while his art is excellent. Signor De Anna was a perfect Amnon, and Signor Pinto's Ramfis revealed a vocal organ of amplitude and richness.

Scenically the production was superb. The imposing pictures surprised those accustomed to the timeworn sets familiar to habitues of the Metropolitan. The chorus was large and well disciplined; the ballet was actually marked by grace and youth. Signor Blimboni, the conductor, possesses genius—not of the spectacular sort, either—and his men were in perfect accord and control.

The repertoire announced for the current week is as follows: *Traviata*, Monday night, with Darcie as Violetta; *Trovatore*, Tuesday night, at popular price; *Huguenots*, Wednesday night, with Demarchi, Albini, and Scalchi; *Sonambula*, Friday night, with Huguet and Meysenheym; and *Aida* at the Saturday matinee.

Colonel Mapleson has more than fulfilled his promises at the beginning. The prices charged at the Academy are less than the Metropolitan scale and that may repel the parvenu aristocracy of the town; but the real lovers of operatic music profit by them and appreciate them. What ever may be the pecuniary outcome of the Academy season Colonel Mapleson, if he keeps on as he has begun, will deserve all praise.

Irving Place.—Die Erste.

Paul Lindau is the author of a play called *Die Erste* (The First One), that received its first New York performance at the Irving Place Theatre last Thursday evening. The theme is far from pleasing except, possibly, to the enthusiastic adherent of the modern problem play. Maineck, a high government official, believing his wife to have become hopelessly insane, takes advantage of the law that permits divorce in such cases, and marries his sister-in-law, Franziska.

After Maineck has been married to Franziska about three years, his first wife unexpectedly recovers her reason, and this gives rise to a serious domestic complication. This unusual theme is said to have been derived by Paul Lindau from an actual case that occurred in Leipzig several years ago. We have no means of knowing the denouement of the Leipzig episode, but in America the first wife would not have submitted very gracefully to the usurpation on the part of her sister of her place as wife and mother in her husband's household.

The extenuating circumstances of Maineck's second marriage, according to Lindau's presentation of the case, are found in the motherly devotion that Franziska bestows on her sister's daughter; the love with which Franziska inspires Maineck in consequence of this devotion; and the advisability of the marriage in order to allay the scandal which has sprung up as the result of Franziska's sojourn in the Maineck household.

The daughter in question brings about the dramatic denouement. When the first wife returns she finds that Maineck's love has been transferred to her sister, but finds sweet solace in the ardent affection that her daughter lavishes upon her. As the daughter is engaged to a young American, the first wife, after upbraiding Maineck for his coldness toward her, leaves him to the matrimonial care of her own sister, with the intention of making her home with her daughter and prospective son-in-law in America.

Whatever humor there was in the performance was evolved from the hustling peculiarities of the young American lover, who proposed to his sweetheart on a telegraph blank, and considered the feasibility of keeping his cab standing at the door while he waited for her answer.

Max Birn as Maineck, Adele Hartwig as Franziska, and Laura Detchy as Mrs. Maineck No. 1, acted with dramatic effectiveness, but were apparently not cast in congenial roles. Arthur Egeling, Fr. Forst, and Frau Schuster were also seen to advantage in their respective roles.

Grand.—The Widow Jones.

The *Widow Jones*, which will be the attraction during election week at the Grand Opera House, offers the last opportunity for New York theatregoers to see May Irwin in the title role of that piece, as she will appear in a new comedy throughout her next metropolitan engagement. In addition to the favorite songs of last season, such as "The Hoodoo" and "The New Bull," Miss Irwin will sing for the benefit of Grand Opera House audiences her budget of new songs, including "Hot Tomale Alley" and "The Old Oak Tree."

There will be a special election matinee, and Miss Irwin will read the latest returns from the stage on election night.

Star.—Black Patti's Troubadours.

Black Patti and her big company of Troubadours, under the management of Voelkel and Nolan, are here this week. Their entertainment consists of good singing, comedy, acrobatics and dancing. Black Patti sings some arias and also takes part in the selections from grand opera with which the performance ends. Mr. and Mrs. Tom McIntosh are an clever and amusing a team as any on the stage, and the rest of the company have been carefully selected and fill their parts perfectly. Messrs. Voelkel and Nolan are to be congratulated on the success of their company, which is the best of its kind ever placed before the public.

People's.—The Great Northwest.

The Great Northwest is the attraction at this house this week, with J. J. Dowling, Sheridan Block, Jessie Bourne, Myra Davis and others who were of the original company recently seen at the American Theatre.

At Other Houses.

BIJOU.—My Friend From India continues to crowded houses.

BROADWAY.—Brian Boru attracts large and appreciative audiences.

CASINO.—R. A. Barnet's new extravaganza, *Jack in the Beanstalk*, is the current attraction.

COLUMBUS.—Primrose and West's Minstrels are drawing their usual big patronage.

DALY'S.—The Geisha has scored a genuine success.

EMPIRE.—John Drew's production of Rosemary is nearing the century mark.

FIFTH AVENUE.—Lost, Strayed or Stolen affords merriment for large audiences.

FOURTEENTH STREET.—The Cherry Pickers is proving a strong attraction.

GARRICK.—Secret Service goes on making new records at this theatre.

HARLEM OPERA HOUSE.—James A. Herne opens his season in his greatest success, *Shore Acres*.

HOYT'S.—A Florida Enchantment continues at the bi-l at this theatre.

KNICKERBOCKER.—Francis Wilson nears the end of his engagement in *Half a King*. The Sign of the Cross opens Nov. 9.

LYCEUM.—E. H. Sothern remains but a few weeks in An Evening to the King.

MURRAY HILL.—Too Much Johnson is revived with a new cast, and will be noticed in next week's *Mirror*.

OLYMPIA.—Evangeline removed from the Garden Theatre to Hammerstein's Auditorium, while Santa Maria continues in the theatre part.

GAWAIN'S GOSSIP.

An Entertaining Review of a New Play—Chat of the London Theatres.

(Special Correspondence of *The Mirror*.)

LONDON, Oct. 28, 1896.

The picturesque and romantic drama has certainly had a good lookin' this week, so far as this metropolis is concerned anyway. First of all we had *Under the Red Robe*, with which that ever-popular house, the Haymarket, reopened for the first time since it vacated it to build himself his new Her Majesty's, opposite.

Colonel Mapleson has more than fulfilled his promises at the beginning. The prices charged at the Academy are less than the Metropolitan scale and that may repel the parvenu aristocracy of the town; but the real lovers of operatic music profit by them and appreciate them. What ever may be the pecuniary outcome of the Academy season Colonel Mapleson, if he keeps on as he has begun, will deserve all praise.

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Nov. 7, 1896.

THE NEW YORK DRAMATIC MIRROR.

15

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CORRESPONDENCE

(Received too late for classification.)

ALABAMA.

SELMA.—ACADEMY OF MUSIC (B. F. Tolier, manager): Louis James Oct. 19 in Spartacus; Delta Fox 20 in The Little Tamer; and Frederick Warde 21 in King Lear, all playing to excellent business. Frederick Bryan 22, matinee, in Foreign to fall house.

MONTGOMERY.—McDONALD'S THEATRE (G. P. McDonald, manager): Bell's Comedians, supporting Will and Jessie Atkinson in their repertoire of plays, to medium-sized audiences Oct. 20-21.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (Roy L. Thompson, manager): Hoyt's Milk White Flag to packed house Oct. 21. In Dixie Land to fair house 25. Walker Whiteside in Hamlet, Merchant of Venice, and Eugene Aram 27, 28 to big house opening night. Ward and Voices presented A Run on the Bank 20. Al Fields' Minstrels 2.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyant, manager): The Frawley co. closed their season of three weeks Oct. 24, giving His Wife's Father, The Highest Bidder and The Senator. The Prisoner of Zenda 25; Alabama 2—BOSTON THEATRE (Edward Malin, manager): W. L. Roberts' scenic production of Faust drew well 23-24. Don Cesar de Bazan 29-1.

COLORADO.

GREENLEY.—OPERA HOUSE (W. A. Weston, manager): Charles Schilling's Minstrels Oct. 29.

CONNECTICUT.

STAMFORD.—GRAND OPERA HOUSE (L. M. Hoyt, manager): Frohman's Fatal Card co. 25 to a large and appreciative audience. Edison's Vitascopic Specialty co. 5, 6.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): A Baggage Check Oct. 27 to a large and pleased audience. Sawtelle and Meach Comedy co. 5-7.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (L. M. Hoyt, manager): James W. Reagan in The Bells of Shandon Oct. 24; good house; fair performance. The Vitascopic co. 29-31; A Baggage Check 2; William Jerome and Mand Nugent in Town Talk 5.

GEORGIA.

GRIFFIN.—OLYMPIC THEATRE (L. Patterson, manager): Barlow Brothers' Minstrels to a crowded house Oct. 29.

IDaho.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): House dark Oct. 12-17. Fast Mail 29. Si Fersman II.

WALLACE.—OPERA HOUSE (Richard Daxon, manager): Mahara's Minstrels Oct. 27. Side-Tracked 3.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Bachydt and Co., managers): On the Mississippi Oct. 20 to good business; good performance. Lillian Russell Opera Co. 21 in An American Beauty to S. R. O.; performance good. Gus Hill's Vanity Fair 23 to light house; good performance. Otis Skinner 24, Lady of Lyons for matinee bill and A Soldier's Fortune for evening; both to good houses. Mr. Skinner at once became a favorite, and at each performance was compelled to respond to several curtain calls; co. good. The Wood-Jersey co. week of 25 opened with A Batch of Blunders to S. R. O.; good co. The Gormans & Thomas Q. Seabrook in The Thoroughbred 3. The Hustler 6. Mathews-Bulg-r in At Gay Coney Island 11; Rob Roy 14. The Auditorium (Augustine Neuville, manager): The Princess in Masked Life closed a week's engagement 26 to only fair business; co. good. King and Sawyer week of 26 opened its good house in A Day Day; co. fair. Lester and Williams Extravaganza company of 27—Mr. Auguste Neuville spent a few days in Peo. in week of 19—F. W. Chamberlin, of Chamberlin, Bachydt and co. spent 26 in Peoria, returning to Burlington in the evening.

BEST ST. LOUIS.—MCCASLAND'S OPERA HOUSE (Frank McCasland, manager): McFee's Matrimonial Bureau had its first production Oct. 20 to a good audience. The piece, which is in three acts, hinges on the desire of American heiresses to marry into the foreign nobility; but, as usual with this class of plays, after the two girls have married the piece is turned into a vehicle for the production of specialties, and the plot is lost sight of. The play, however, and with some changes in the cast can be made to go. Several clever specialties were introduced, among which may be mentioned those of Flattery and Connors, H. Benton Smith, Lillian Murry Knot and the Carleton Sisters. V. Artie Buell in My Sporty Dad 29. On the Mississippi 1. Fallen Among Thieves 8. On the Hustler 15.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. Zimmerman, manager): Auguste Neuville in The Boy Trap gave a good performance to small audience Oct. 26. Wood-Terry Theatre Co. 1.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. J. Chatterton, manager): Twelve Temptations pleased a fair-sized audience Oct. 21. The scenic effects were the principal feature. On the Mississippi drew but a small audience 23.

INDIANA.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, manager): Salter and Martin's U. T. C. 2.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): American Girl Oct. 27 to small audience; performance excellent. Marriage Broker 2; Green Goods 28; Killarney and the Rhine 28.

ALEXANDRIA.—OPERA HOUSE (Octo and Manlove, managers): House dark week of Oct. 19. McSorley's Twins 4; O'Doud's Neighbors 7.

IOWA.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): The Gormans in The Gilhooley's Abroad Oct. 21 to good business. Morgan Gibney in Falstaff Up-to-Date 2, King and Sawyer Farce-Comedy Repertoire co. 3-7. The Old Homestead 17—ITEM: Business has been good here thus far this season.

CARROLL.—GERMANIA OPERA HOUSE (W. Wiesneke, manager): The McCarthy co. 9-14 in repertoire, including Leah the Forsaken, The Woman in Red, The Pearl of Savoy, Pygmalion and Galatea, Damon and Pythias, Ingomar, La Belle Maria, Trial by Midnight, Upon the World, Tramp Hero, Below Zero.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Bachydt & Co., managers): Lillian Russell in An American Beauty Oct. 22; business not nearly so large as was anticipated. The opera itself has but little merit, but the co. supporting is strong. Jerome Sykes

does the comedy work in an effective manner and scored a decided hit. The Gay Parisians 27, to a large and fashionable audience. The clever farce was given in a spirited style and kept the audience convulsed from start to finish. The best work was done by W. J. Ferguson, James O. Barrows, Sadie Martinot and E. J. Phillips. McSorley's Twins 30; Gilhooley's Abroad Nov. 2.

CEDAR RAPIDS.—GILHOOLEY'S OPERA HOUSE (John F. Henderson, manager): Lillian Russell packed the house in an American Beauty Oct. 26. Jerome Sykes and Willard Simms made hits. Charles Frohman's co. in The Gay Parisians drew well 29. The Gormans 30. In Missouri Nov. 2, Morgan Gibney Stock co. 3. In New York 6, Mathews and Bulger 13. Wilton Lackaye 16—ITEM: Business Manager Peck has arranged to give election returns from the stage and a double bill 3—W. F. Dickson, representing in Missouri, was here 26. He was badly crippled in Milwaukee 25 by a bagageman who ran a truck loaded with scenery on to his foot.

FT. MADISON.—EDWARD GRAND (C. H. Edwards, manager): The Gormans in The Gilhooley's Abroad Oct. 22 gave general satisfaction to a well-filled house.

KANSAS.

PARSONS.—EDWARDS OPERA HOUSE (John R. Monroe, manager): Uncle Josh Spruceby drew a crowded house Oct. 21. Their orchestra and specialties received much applause. A Green Goods Man 31; A Bowery Girl 6.

MAINE.

SHEDDIEFORD.—NEW CITY OPERA HOUSE (K. W. Sutherland, manager): The Sawtelle Dramatic co. opened Oct. 26 to S. R. O.; good performance; audience very fine; business throughout week good. House dark week of 2. Fanny Rice 13; Conway and Fox 16; Neil Burgess 29.

DELFEST.—OPERA HOUSE (F. E. Cottrell, manager): Lillian Kennedy in The Deacon's Daughter Oct. 30.

MASSACHUSETTS.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (William P. Meade, manager): Jessie Couthouy Concert co. Oct. 28 appeared to advantage before a large audience. Pittsburgh Harmonic Quartette 29 to large and pleased audience. Limited Mail to good business. Fatal Card 3; The Old Homestead 6; A Trip to Chinatown 17.

SOUTHBURY.—DRESSER OPERA HOUSE (J. S. Dresner, manager): The regular season opened Oct. 27 with A Trip to Chinatown to a crowded house. Coming: New County Fair.—ITEM: The new electric road to Fiskdale is bound to be a great help to the business at the Opera House. Three car-loads were in attendance at A Trip to Chinatown.

MICHIGAN.

BAIRD'S OPERA HOUSE (James J. Baird, manager): In Old Kentucky drew a good house Oct. 24. The Hustler to fair business 25 was hardly appreciated. Otis Skinner 5; Clay Clement 7—STAR THEATRE (Fred B. Mead, manager): Evelyn Gordon and a fair co. in pirated repertoire opened 26 at low prices to big crowd. The play, Miss Smith of California, in which they opened, is clearly M'liss.

MISSOURI.

LEXINGTON.—NEW GRAND OPERA HOUSE (Waddell and Chandler, managers): Charles H. Vale's Newest Devil's Auction Oct. 24 to largest business in history of house; audience more than pleased. Charley's Aunt 5.

NEW JERSEY.

PLAINFIELD.—MUSIC HALL (Bell and Willey, managers): Spider and Fly Oct. 23 to a large and well-pleased audience. Slaves of Gold 24; fair business; performance satisfactory. House dark 25-31.

NEW YORK.

SARATOGA SPRINGS.—TOWN HALL (Leonard and Eddy, managers): A large audience thoroughly enjoyed Elmer E. Vane's The Limited Mail Oct. 24. The dancing of Beatrice was a feature. James A. Herne's Shore Acres family presented by a capable co. to a very large house 25. The Nathan's Berry of George H. Wilson could not be surpassed. The first entertainment in the V. M. C. A. lecture course was given by the Kellogg Bird Carnival and Concert co. 29 to a large and highly pleased audience—Irving 26; Ed. H. Burtt 27; Jr., business manager of G. H. Summers' Comedy co., was in town 27 making arrangements for their appearance here 27.

AMSTERDAM.—NEW NETHERLAND OPERA HOUSE (A. Z. Neff, manager): Hi Henry's Minstrels gave a very pleasing performance to a very large house Oct. 24. Hogan's Alley delighted a big house 29. London Gaiety Girls 3; Shore Acres 6—ITEM: Election returns will be read from the stage night of 3.

LYONS.—MEMORIAL HALL (John Mills, manager): Stetson's U. T. C. 26; good performance to good business. Spider and Fly 7; Tornado 10; Shore Acres 16. ITEM: Manager John Mills returned home 25 after spending a very pleasant honeymoon.

CORTLAND.—OPERA HOUSE (Warner Road, manager): Kellogg Concert co. Oct. 21; large house. Spider and the Fly 2—ITEM: A continuous vaudeville performance has been arranged for election night at the Opera House at which the election returns will be announced as fast as they are received.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): House dark Oct. 26-31. Joseph Jefferson 3. COOK'S OPERA HOUSE (E. G. Lane, manager): Hoyt's Texas Steer attracted large and well-pleased audiences 26-28. House dark 29-31. A Pair of Jacks 24.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Faust to fair-sized house Oct. 24. Hogan's Alley to packed house 25. Spider and Fly 4.

WAVLAND.—WEINHART OPERA HOUSE (Weinhart Brothers, managers): Charles F. Ramsey co. Oct. 29; performance and house good. Hart and Field Vaudeville 13.

CATSKILL.—NEELDA THEATRE (Kortz and Lampman, managers): James Young in Hamlet gave an excellent performance to an appreciative audience Oct. 29. Co. the best seen here this season. Limited Mail 2. Gaiety Girls 3—ITEM: The Woman in Red, The Devil's Auction 4—ITEM: The十二月 27. Coming: Dixie Land and Rob Roy 28—GRAND OPERA HOUSE (R. S. Douglass, manager): Walker Whitedeer presented Hamlet, Eugene Aram and Shylock to good-sized audiences 29, 30, and produced a favorable impression. Ward and Voices in their A Run on the Bank to good business 27, 28—AUDITORIUM (Ben M. Steinback, manager): J. C. Stewart's Comedy co. began week of 26 with a comedy production. Dr. Spoonerwise, at popular prices to fair business—ITEM: Ringling Brothers' Circus gave two performances 26 to very large business.

ONEONTA.—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): Daniel Kelly Oct. 23-24 to fair business good co. Kellogg Bird Carnival and Concert co. 26 to S. R. O. Co. first-class, and gave one of the finest entertainments ever witnessed here. O'Hooligan's Wedding 9.

THOMAS.—LYCEUM THEATRE (M. M. Gutstadt, manager): Chorus Club (local) to a packed house Oct. 25. Morrison's Faust 25; fair business.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): The Summer's Stock co. opened a week's engagement Oct. 26 to large business, and gave a very pleasing performance. Thomas W. Keene 7.

BIJOU THEATRE (A. A. Fenneway, manager): Will's and Hastings' Roof-Garden Vaudevilles 24; The Pulse of New York 25.

GLEN FALLS.—OPERA HOUSE (F. F. Pruy, manager):

agent): Limited Mail Oct. 28; poor house; performance good. London Gaiety Girls 4.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (A. Schloss, manager): Robinson's Comic Opera co. Oct. 26 for week in repertoire to fair business. A very fair popular price co.

OHIO.

COLUMBUS.—GREAT SOUTHERN THEATRE (Lee M. Soda, manager): Dr. Belgrave 3—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Merry World 19-21 to good business. When London Sleeps 22-23. The Ensign 24; A Happy Little House 5; Gus Williams 6-10—HIGH STREET THEATRE: A Railroad Ticket 26-28; Sol Smith Russell 30, 31—ITEM: Joseph Gates, author of A Wild Duck, etc., and his wife, Marie Stone, have joined a Railroad Ticket. Mr. Gates will write entirely new dialogue, and put in new stage business. Arthur Marion has assumed his original part of Bob Wickes. —N. A. T. S. E., No. 12, gave a grand benefit ball 25, which was a grand success both financially and socially. The committee of arrangements, to whom credit is due for the success, are comprised of the newly elected officers: H. Head, E. L. Kraus, W. B. Hartman, Ed Gregory, John Logan, James Hartman, and A. Alexander.

SANDUSKY.—NIERBURG OPERA HOUSE (Charles Beetz, manager): My Uncle From New York by Montague's co. pleased a fair audience Oct. 26. The Lost Paradise 29.

ALLIANCE.—OPERA HOUSE (F. W. Gashill, manager): Fitz and Webster in A Breezy Time pleased a good-sized audience Oct. 27. The Pantoscope 8; Holmes and Woodford in The Brand of Cain 22-24.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Stetson's U. T. C. 9; McSorley's Twins 19.

CANTON.—THE GRAND (L. B. Cool, manager): House dark week of Oct. 25.

AKRON.—THEATRE: Rustinoff's Jolly Pathfinders opened a six nights' stand Oct. 22 in Below Zero, which was presented to a well-filled house.

EAST LIVERPOOL.—NEW GRAND (James Morris, manager): Past Mail 27; S. R. O. house, giving good satisfaction.

ELVIRA.—OPERA HOUSE (W. H. Park, manager): New York Theatre co. Oct. 25-26; Elvira's Faust co. 5; Edison's Vitascopic 26-27; South Before the War 17; Hoyt's Bunch of Keys 23; Gilmore's Band 27.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Emily Bancker, with a good supporting co., 23 drew a good house, presenting A Divorce Cure. The piece de resistance was preceded by the bright and interesting curtain raiser, Comedy and Tragedy, in which the star's versatile talents were exhibited in a most gratifying manner. Alexander Black's picture play, A Capital Courtship, was the opening attraction of the Star Course (V. M. C. A.), and was received with satisfaction by a very large audience 25. Gillette's hilarious farce, Too Much Johnson, was given to a good and well-pleased audience 29—Blow U. G. Foley, manager: The Lester Franklin co. has drawn fairly good houses this week, and the audiences have been satisfactorily entertained.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): John W. Isham's Oriental America to fair business Oct. 27, 28; Corse Payton and Rita Reed in repertoire week of 25: fair business.—GRAND OPERA HOUSE (George M. Miller, manager): Peck's Bad Boy was well produced to very large houses 23, 24.—GILDER'S AUDITORIUM (Charles Gilder, manager): Ronie's Bohemian Burlesques gave a very good performance to large houses 22-23. The Spider and the Fly Burlesque co. gave a fair performance 25-2

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A LION'S HEART (Carl A. Haswin, prop.; W. H. Oviatt, mgr.): Syracuse, N. Y., Nov. 24. Rochester 5-7. Toronto, Can., 9-11.

A BREEZE TUNE (Fitz and Webster, props.; Edwin Clifford, mgr.): Wheeling, W. Va., Nov. 24. Tarentum, Pa., 5. McKeesport 6. Greensburg 7.

AGNEW AND CLIFTON (T. C. Howard, mgr.): Waynesboro, Pa., Nov. 27. Cumberland, Md., 9-11.

AMERICAN GIRL (A. Q. Scanlon, mgr.): Louisville, Ky., Nov. 27.

ALMA SHULTZ (Placerille, Cal., Nov. 27).

AUGUSTUS DALY STOCK: Washington, D. C., Nov. 27.

A BAGGAGE CHECK (Planey's; W. S. Butterfield, mgr.): South Norwalk, Conn., Nov. 24. Yonkers 5-7. Toronto, Can., 9-11.

A COUPLE IN TROUBLE (Fitz and Webster, props.; Edwin Clifford, mgr.): Wheeling, W. Va., Nov. 24. Tarentum, Pa., 5. McKeesport 6. Greensburg 7.

AGNEW AND CLIFTON (T. C. Howard, mgr.): Waynesboro, Pa., Nov. 27. Cumberland, Md., 9-11.

AMERICAN GIRL (A. Q. Scanlon, mgr.): Louisville, Ky., Nov. 27.

ALMA SHULTZ (Placerille, Cal., Nov. 27).

AUGUSTUS DALY STOCK: Washington, D. C., Nov. 27.

A BOY WANTED (Planey's; Clay T. Vance, mgr.): St. Paul, Minn., Nov. 17. Minneapolis 9-14.

ANDREW MACK (D. W. Truss and Co., mgrs.): Fall River, Mass., Nov. 2, Newport, R. I., 3. New Bedford, Mass., 4. Taunton 5. Attleboro 6. Woonsocket, R. I., 7. Brockton, Mass. 9. Lynn 10. Lawrence 12-13. Haverhill 12. Lowell 13. 14.

ALCAZAR STOCK (Belasco, Doane and Jordan, mgrs.): San Francisco, Cal.—indefinite.

BALDWIN-MELVILLE: Atlanta, Ga., Nov. 27. Chattanooga, Tenn., 9-14.

BOWERY GIRL (Roseberg and Williams, mgrs.): Pensacola, Fla., Nov. 3. Montgomery, Ala., 4. Birmingham 5. Atlanta, Ga., 6, 7.

BELLS OF SHANGHAI (James W. Regan, mgr.): Clinton, N. J., Nov. 3. Dover 4. Stanhope 5. Belvidere 6. Bethlehem, Pa., 7.

BLACK SHEEP (Host and McKee, mgrs.): Buffalo, N. Y., Nov. 27.

BENNETT-MOUTON COMEDY (Monte Thompson, mgr.): Hattiesburg, N. S., Nov. 2-14. Salem, Mass., Dec. 5.

BUNCH OF KLEWS (Gus Sohmer, mgr.): Pottsville, Pa., Nov. 3. Mahanoy City 4. Shamokin 5. Phillipsburg 6. Punxsutawney 7. Johnsonburg 9. DuBois 10.

BELL COMEDIANS (George H. Bell, mgr.): Mobile, Ala., Nov. 27. Meridian, Miss., 9-14. Valdosta, Ga., 21.

BUCKLER STOCK (George Buckler, mgr.): Danville, Va., Nov. 27. Bedford 9-14. Lynchburg 16-21.

BROTHER FOR BROTHER: Chicago, Ill., Oct. 26-Nov. 7.

CANCROUET AND KNOX: Red Bank, N. J., Nov. 9.

CORSE PAYTON (W. E. Dennison, mgr.): Allentown, Pa., Nov. 27. Wilmington, Del., 9-14. Trenton, N. J., 16-21.

CHIMIE FADDEN (George Bowles, mgr.): Boston, Mass., Nov. 2-28.

CHARLEY'S AUNT (Julius Cahn, mgr.): St. Joseph, Mo., Nov. 3. Topeka, Kan., 4. Lexington, Mo., 5. Ft. Madison, Ia., 6. Louisville, Ky., 8-14. St. Louis, Mo., 15-21.

CHOCOLATE COFFEE (Augustus Pitou, mgr.): Duluth, Minn., Nov. 2, 3. Eau Claire, Wis., 4. Baraboo 5. Toledo, O., 6, 7. Pittsburgh, Pa., 9-14. Buffalo, N. Y., 16-21.

COOTE AND LONG (E. C. White, mgr.): Little Rock, Ark., Nov. 2. Memphis, Tenn., 3, 4.

CHERRY PICKERS (Augustus Pitou, mgr.): New York city Oct. 12—indefinite.

COON HOLLOW (Al Caldwell and Co., mgrs.): Brooklyn, N. Y., Nov. 27.

CHASE-LISTER: Omaha, Neb., Nov. 3. Newton, Ia., 4-7.

COTTON KING (William A. Brady, mgr.): Paterson, N. J., Nov. 5-7.

CHARLES A. GOODMAN (Del S. Smith, mgr.): Joliet, Ill., Nov. 7. Kenosha 9. Champion 10. Brownsville, Tenn., 11. Memphis 12-14. New Orleans, La., 15-21.

DE LAON (OMEGARD) (S. C. De Leon, mgr.): Franklin, Pa., Nov. 27.

DEACON BROOK: Indianapolis, Ind., Nov. 3, 4.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Pueblo, Col., Nov. 2, 3. Leadville 4. Grand Junction 5. Salt Lake, Utah, 6, 7. San Francisco, Calif., 9-14.

DEKIR LAND (McIntire and Heath, props.): Nashville, Tenn., Nov. 27.

DONALD ROBERTSON AND BRADON DOWNS (W. F. Farnum, mgr.): St. Paul, Minn., Nov. 8-11. Minneapolis 12-14.

DOWN IN DUBLIN (Davies and Keogh, mgrs.): Detroit, Mich., Nov. 1-7.

DON McCANN: Cincinnati, O., Nov. 1-7.

DAN SULLY (H. H. Davis and Co., mgrs.): Elmira, N. Y., Nov. 5.

DIAMOND BREAKER: Findlay, O., Nov. 3. Fostoria 4. Lima 5. Winchester, Ind., 6. Nov. 27.

DARKEST AMERICA (Will A. Junker, mgr.): Philadelphia, Pa., Nov. 2-7. Baltimore, Md., 8-14.

DEAN STOCK (Edwin Elviro, mgr.): East Liverpool, O., Nov. 27. Oil City, Pa., 9-14.

E. H. SOHNHEIM (Daniel Frohman, mgr.): New York city Sept. 1—indefinite.

EMMA STOCK (Charles Frohman, mgr.): Boston, Mass., Oct. 20-Nov. 7.

ELDORADO CLOUTIERS (G. H. Eldon, mgr.): Cayuga, Ind., Nov. 27. L-Opera 9-14. Greenfield 16-21.

EMILY BANCER (Thomas W. Ryden, mgr.): Lynchburg, Va., Nov. 3. Wilmington, N. C., 4. Savannah, Ga., 6. Jacksonville, Fla., 7. St. Augustine 9. Columbia, S. C., 10. Atlanta, Ga., 12, 14. Athens 16. Augusta 17. Marion 18. Americus 19. Columbus 20. Montgomery, Ala., 21.

EMMETT CORLEIGH (Aug. Thomas, mgr.): Plainfield, N. J., Nov. 24. Ann Arbor, Md., 5-7.

EVERLY GORDON (W. G. Collinge, mgr.): Port Huron, Mich., Nov. 2-12. Flint 9-14. Petrolia, Can., 15-21.

EVAN ANNA FAV: Toledo, O., Nov. 2-14.

FANNY RICE (George W. Purdy, mgr.): Boston, Mass., Nov. 27.

FAST MAIL (Eastern): Lincoln J. Carter, prop.; R. G. Gupill, mgr.): Warsaw, Ind., Nov. 3. Butler 4. Napoleon, O., 5. Ada 6. Belmont 7. N. Baltimore 9. Carey 10. Clyde 12. Sheiby 13. Wadsworth 16. Wooster 16. Massillon 17. Cuyahoga Falls 18. Kent 19. Salem 20. Rochester 21.

FAST MAIL (Southern): Lincoln J. Carter, prop.; J. B. Hogan, mgr.): Ogden, Utah, Nov. 3. Provo 4. Brigham 5. Park City 6. Rock Springs, Wyo., 7. Rawlins 9. Laramie 10. Cheyenne 11. Greeley, Colo., 12. Ft. Collins 13. Longmont 14. Golden 16. Black Hawk 17. Central City 18. Georgetown 19. Breckenridge 20. Leadville 21.

FAUNSY DAYNSPORT (Archie McKenzie, mgr.): Boston, Mass., Nov. 27.

FORREST GEIST ST. (Mrs. John A. Forepaugh, mgr.): Philadelphia, Pa.—indefinite.

FLORENCE HAMILTON (Braunig, Marlowe and Dodge, mgrs.): Asheville, N. C., Nov. 2-7. Bristol, Tenn., 9-14. Huntsville, Ala., 16-21.

FALLEN AMONG THIEVES (Davis and Keogh, mgrs.): St. Louis, Mo., Nov. 27.

FATAL CARD (Charles Frohman, mgr.): Hartford, Conn., Nov. 6, 7. Philadelphia, Pa., 9-14.

FLORA STANFORD (John G. Glasgow, mgr.): Greenwich, N. C., Nov. 27.

FRANCIS JONES (W. E. Rice, mgr.): Rich Hill, Mo., Nov. 3. Novels 4. Lamar 5. Pittsburg, Kan., 6.

FLORIDA ENCHANTMENT: New York city Oct. 12—indefinite.

GRAHAM ELKINS: Kushville, Ill., Nov. 27.

GRATIANO KUGELBY (Palmer and Knowles, mgrs.): Parma, O., Nov. 1, 2.

GEORGIA CAVAN CLOTHES (Burnham, mgr.): Brooklyn, N. Y., Nov. 27. Philadelphia, Pa., 9-14.

GEORGE FRANCE: Malone, N. Y., Nov. 3, 4. Davenport 5-8.

GREAT TRAIN ROBBERY (Davis and Keogh, mgrs.): Boston, Mass., Nov. 27.

GIRL WANTED (Davis and Keogh, mgrs.): Jersey City, N. J., Nov. 27.

GUS WILLIAMS (Edward J. Hassan, mgr.): Cleveland, O., Nov. 1-3. Toledo 4-6.

GREAT NORTHWEST: New York city Nov. 2-7.

GAY PARISIANS (Charles Frohman, mgr.): Milwaukee, Wis., Nov. 27.

GO ON THE MISSISSIPPI (Davis and Keogh, mgrs.): Indianapolis, Ind., Nov. 27.

ON THE BOWERY (Davis and Keogh, mgrs.): Denver, Colo., Nov. 2-7. Omaha, Neb., 8, 9.

O'HODIGGAN'S WEDDING: Albany, N. Y., Nov. 2-7.

OLGA NETHERSOLE: Brooklyn, N. Y., Nov. 2-7.

POSTMASTER (W. A. Robinson, mgr.): Pittsburg, Pa., Nov. 27.

PRISONER OF ZENDA (Dan Frohman, mgr.): Salt Lake, Utah Nov. 2, 3.

PAXTON THEATRE: Ackley, Ia., Nov. 2-7.

PARLOR MATCH (F. Ziegfeld, Jr.,): Philadelphia, Pa., Nov. 27.

PARADE OF THE PRESS (Augustus Pitou, mgr.): New York city Nov. 23-29.

PEPPER JACK (Harris and Rosenbaum, mgrs.): Washington, D. C., Nov. 27.

PALMER STOCK: Detroit, Mich., Nov. 3, 4.

PRODIGAL FATHER: Cleveland, O., Nov. 27.

ROBERT BILLIARD (Frank L. Perley, mgr.): New York city Nov. 2-indefinite.

ROBERT MANTELL (M. W. Hanley, mgr.): St. Paul, Minn., Nov. 14. Minneapolis 5-7. Eau Claire, Wis., 9. Madison 10. Rockford, Ill., 11. Freeport 12. Davenport, Ia., 13. Burlington 14.

RICHARD MANFIELD: Chicago, Ill., Nov. 3-24.

ROSE LEATHER (Edward Curran, mgr.): Platonian, Tex., Nov. 2, 3. Victoria 4-7.

ROLAND REED (E. B. Jack, mgr.): Macon, Ga., Nov. 3. Atlanta 4, 5. Birmingham, Ala., 6. Chattanooga, Tenn., 7. Philadelphia, Pa., 9-14.

ROBERT WAYNE: Elwood, Ind., Nov. 4-7. Chicago, Ill., 9-15.

RHEA: Birmingham, Ala., Nov. 4.

ROSAEL MORRISON (Carmen; Edw. J. Abrams, mgr.): Elizabeth, N. J., Nov. 3 Reading, Pa., 4, 5. Wilkes-Barre 6, 7. Scranton 8, 9. Mahanoy City 11. Allentown 12. Tamaqua 13, 14. Norfolk, Va., 16. Richmond 17, 18. Wilmington, N. C., 19. Charleston, S. C., 20.

RIVER CITY: Beaufort 5. Greenville 6. Spartanburg 7. Rock Hill 8. Columbia 9. Florence 10. Myrtle Beach 11. Myrtle Beach 12. Rock Hill 13. Rock Hill 14. Rock Hill 15. Rock Hill 16. Rock Hill 17. Rock Hill 18. Rock Hill 19. Rock Hill 20. Rock Hill 21.

RIDGEWOOD (Edmund and Farley, prop. and mrs.): Belvidere, Ill., Nov. 4. Kenosha, Wis., 7, 8.

RICHARDSON (Edward Raymond, mgr.): Des Moines, Ia., Nov. 5.

RICHARDSON (E. B. Jack, mgr.): Macon, Ga., Nov. 3. Atlanta 4, 5. Birmingham, Ala., 6. Chattanooga, Tenn., 7. Philadelphia, Pa., 9-14.

RAILROAD JACK (Edmonds and Farley, prop. and mrs.): Belvidere, Ill., Nov. 4. Kenosha, Wis., 7, 8.

RACINE (W. W. Wankegan, Ill., 9. Joliet 10.

ROBINSON DRAMATIC (George K. Robinson, mgr.): Amesbury, Mass., Nov. 2-7. Woodsville, N. H., 12. Brattleboro, Vt., 16, 21.

RED STOCKING (Ed. Fisher, mgr.): Paterson, N. J., Nov. 27. New Brunswick 9. Elizabeth 10. Port Chester, N. Y., 11. Norwalk, Conn., 12. Danbury 13. Fishkill-on-Hudson 14.

VAUDEVILLE STAGE

"JANE" IN A NEW FIELD.



JOHNSTONE BENNETT.

If all the legitimate actors who made the jump over the supposed chasm which separates the dramatic from the vaudeville stage were to make as substantial a success as Johnstone Bennett has, they would have no cause to regret the leap.

Miss Bennett's work meets with just as hearty recognition in the vaudevilles as it ever did in the other branch of the profession. In fact, from the pecuniary point of view, the recognition has been more than hearty, since the big vaudeville managers are vieing with one another to secure Miss Bennett at figures which would astound some of her confreres who affect to turn up their noses at what they call "the variety business."

Miss Bennett is original in everything she does. She does not believe in beaten track methods, and consequently one can always count on seeing an entertaining performance when she appears. It was a foregone conclusion that if she got a proper vehicle for the display of her talents she would make a hit in vaudeville when she made up her mind to go into it.

The sketch in which she appears, although simple in construction, required the services of two able writers before it was in shape to suit Miss Bennett, who knew what she wanted and was bound to have it.

Johnstone Bennett's career has been full of variety, so it is no wonder she has made a hit in the variety branch of the profession. She was born in San Francisco, and left an orphan at an early age. She came to New York when very young. She always had a liking for the stage, and made her first appearance with the Willard-Tremaine Dramatic company, playing everything from Camille to The Prairie Wolf in Kit Carson the Scout.

Miss Bennett's first big hit was made as a slave in Richard Mansfield's play, Monsieur, at the Madison Square Theatre. This bit of character work was widely commented on and highly praised, and Miss Bennett's lucky star immediately began to shine.

She remained with Mr. Mansfield for some time, playing a round of parts with increasing success. Her hit in Jane is a matter of history. She played the part with so much vim that the play was saved from failure and became afterwards one of the biggest successes ever known in this country.

Miss Bennett has made an excellent choice in her partner, S. Miller Kent, who fills his part in the sketch in a thoroughly satisfactory manner. A criticism of the performance has already appeared in THE MIRROR.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

Aubrey Boucicault is the star this week, making his debut in New York as a vaudeville performer. He appears in a comedietta called Wanted, a Widow, assisted by Helene Lowell and Will Bernard. Lumiere's Cinematograph continues a feature. The local views will probably be put on this week. The other performers are the Pantzer Brothers, who are in their second week; Crimmins and Gore in their funny specialty, Comin' Thro' the Rye; Lucius Henderson, actor pianist; and Grichen Lyons, soubrette; Harrigan, the tramp juggler; the Six Rinehart Sisters, in The Wait's Luck; E. J. Holland, trapeze; Husted and Guyer, soubrettes; Walter Ellis, Rice Brothers, Mlle. Chester, and her trained dog; H. L. Sebastian Carr and McLean, and others.

Proctor's Pleasure Palace.

For election week a splendid bill has been provided, which includes several foreign novelties. The performers are Joseph Phoite's Pantomime company in Mephisto; Count Kaoly, Hungarian equilibrist; Lieutenant Nobel, ventriloquist; Vomave, an equilibrist, who makes her American debut, and Jean Clermont's trained animals. The native contingent is headed by Charlotte Parr, the mimic. The others are Lawrence and Harrington, "the Bowery Spielers"; the Fitzpatrick Trio, singers and comedians; Barney and Russell, character sketch duo; Mlle. Zora, oriental magician; Tyrone and Exalline, novelty dancers; Therese Koska, chanteuse internationale; Stewart, trick bicyclist; Louise Linden Bent, saxophone soloist; Harry Thompson, and "the Mayor of the Bowery." Edison's Vitascopic is in its last week.

Proctor's.

Johnstone Bennett and S. Miller Kent in A Quiet Evening at Home continue the star features of the bill. The others are Ena Bertoldi, contortionist and hand balancer; Spink and Spink, English comic acrobats; the Metropolitan Three, eccentric comedians; De Bessell, the comic clav modeler; C. W. Littlefield, mimic; William Mack, comedian; DeWolf and Walters, sketch team; Barnes and Sisson, comedy duo; Johnson and Penson, musical comedians; Lord and Rowe, knockabouts; Clara Simpson, "the Bowery Girl;" Nichols and Martell, songs and dances, and Prof. Burke, harmonica soloist.

Weber and Fields's Broadway Music Hall. Weber and Fields and some of the members of their own company make up an excellent bill.

Besides the German Senators, there are Lottie Gilson, in new songs; Bobby Gaylor, Irish comedian; the Three Avolos, xylophonists; Caron and Herbert, acrobatic pantomimists; and Forest and King, acrobatic comedy sketch artists.

The Geezer, with several new features and an all-star cast, continues its mirthful and melodious career.

Hammerstein's Olympia.

"Gay Paris in Greater New York" is the way Mr. Hammerstein describes the entertainment on the roof which he inaugurates this week. The plan is to have a vaudeville entertainment from 8 to 11 o'clock. After the last turn the floor is cleared and dancing may be indulged in by anybody who desires to go upon the floor. To encourage the backward public, professional dancers have been secured, who will set the ball rolling. These include the De Forrests, whirlwind dancers; the Reno troupe of eccentric dancers; Miles, Bessignani and Travaleotti, premières, and a company of sixteen Parisian quadrille dancers. The women include Fanchon De Recleve, Barance La Chomberski, Irene De Besconon, Elsie Sartori, Juliette Franchetti, Mlle. Clarisse, and Clotilde Roselle. There is a bicycle quadrille, a poster quadrille, and a lot of dancers in fancy costumes.

The vaudeville bill includes the Hanlons, serial gymnasts; beautiful Alexandra Martens, the sharpshooter; Papinta, the myriad dancer; May Howard, descriptive vocalist; the Poluski Brothers, English comedians; Amann, impersonator; Bessie Gilbert, cornetist; the Valdarae, bicycle experts, and the De Forrests, whirlwind dancers.

Tony Pastor's.

Another fine bill is on this week. It includes Lew Dockstader, comedian; Smith and Campbell, quick talkers; Katie Rooney, songs and dances; Marshall Comedy Three, frolic and music; George H. Fielding, comic juggler; John and Bertha Gleeson, singers and dancers; the McAvoy's, comedy sketch duo; Billy Payne, musical comedian; Frey and Fields in "A Tramp's Reception"; Charles and Mae Stanley, sketch team; Thomas and Quinn, talking comedians; Lewis and Elliott, comedy duo; Melrose and Elmer, "The Innocent Kids," and Tony Pastor, in his latest songs.

Koster and Bial's.

Werner and Rieder, two refined vocalists, are the principal newcomers. The rest of the bill includes the Sisters Barrison and Lona Barrison, Ci-sy Fitzgerald, dancer; Williams and Walker, "two real coons"; the Flying Jordans, who are in their last week; and O'Brien and Havel, in a new act. The American Biograph, which was an immense hit last week, is retained. The Empire State Express will be shown in colors for the first time.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—An excellent bill, with an unusually large number of headliners, was provided. Wood and Sheppard were warmly applauded for their clever musical specialties and the comedy business introduced. The Pantzer Brothers made their first appearance here, and, although they ought to be pretty familiar to New Yorkers from their long stay at P. T. O'Connor's, still their act met with great favor. The Acme Four repeated their well-known sketch, Tubb's Visit, with its funny bad boy incidents. John J. Burke and Grace Forrest did their whimsical sketch, with its base drum and bell accompaniment. Raymond Moore sang some of "Sweet Marie," and "How I Envy Jim," a serio-comic song which brought a laugh. He also sang some ballads of the touching order. The Nichols Sisters did their black girl specialty, and made a pronounced hit. They have a good command of the coffee-colored dialect, and they sing very sweetly. They received several recalls after their cake-walk song. Master Eugene Geary appeared as a choir boy in a cathedral scene, with a calcium thrown on him, and sang a hymn to the air of the Intermezzo from Cavalleria Rusticana. He afterwards discarded the choir boy's surplice and gown and sang "Isabelle" and "Just Que La" with sundry moves and shrugs. His voice is a soprano, not very strong but rather sweet.

Little Louise Trux made her debut here. She is a wonder in her way and can whistle as correctly and sweetly as any adult whistling star ever seen here. Her double notes and trills are executed with remarkable skill. Her "cute" appearance, too, captivated the audience, and she was compelled to respond to encores which were spontaneous and hearty.

Armin and Wagner did their burlesque opera, in which they do some very good singing. Mlle. Amy and Harry La Van did some difficult acrobatic work on the suspended bars. The three La Martines proved themselves agile acrobats. Gertrude Haynes, a musical prodigy, performed on an instrument which gave imitations of a drum, cornet, flute and other things. She also played a tune with her back to the instrument, and picked out an air with her nose. She played on a piano too, and did Will H. Fox's monologue. Douglas and Ford were amusing in a comedy sketch, and Brown and Watson did some trick jumping which was pleasing on account of its novelty.

Dan J. Fingleton, who was "H" Fingleton a few weeks ago, delivered a monologue after the style of those which made J. W. Kelly famous. Mr. Fingleton is an intelligent man, and he has some good material in his rigmarole, but there is something lacking. He is too deliberate, and waits for applause which sometimes does not come. An audience cannot be forced to applaud, and if a performer does not get the approval when he expects it, the sooner he skips to the next joke the better. When Mr. Fingleton puts more business and snap into his work he will undoubtedly make a success.

Some new views were shown on the Cinematograph, which are good. The new American views will be shown in a few days.

TONY PASTOR'S.—Tony Pastor, as youthful and buoyant as ever, brought his company home last week, and as a result the cosy little theatre was entirely too small to accommodate all who wished to gain admittance to see the splendid bill provided. Tony himself sang several new songs, including a parody on "My Gal's a High Born Lady," and a ditty defending those who tell lies that good may come from them. Of course he had parodies on the money question, and had lines and verses to please both parties.

Lew Dockstader was in fine trim and kept his auditors laughing for half an hour at his witticisms. He wore a coat with sixteen silver buttons on one side and one gold one on the other. He cracked some new jokes on the political question which were met with howls of approval. To please the ladies he also spoke on his favorite topic, love, with gratifying results in the way of laughter and applause.

Billy S. Clifford and Maud Huth were extremely successful in The Chappie's Call. Their cake-walk finish is the only one of its kind

on the stage, and it is something to be remembered. Miss Huth threw lots of Georgia unctuous into her voice as she sang her coon songs. The Rogers Brothers sang about "The Schmeltzer Boys," and indulged in their usual game of repartee, which is funnier than ever. Their political joke about the flags on Broadway telling which way the wind blows was well appreciated.

The Donovans told their dog story and several others with pleasing results. Maud Raymond went through her repertoire of new songs and received several encores. George E. Austin, assisted by a very clever "sape," won numerous laughs with his work on the slack wire. Lawrence and Harrington danced to the music of "The Bowery" and looked appr. priate'y tough. Lizzie Rameden was warmly welcomed, and her transformation dances were repeatedly encored.

Odette did some very clever dancing of every description. She had the assistance of several little black boys, who worked things up enthusiastically. McClelland and Melville introduced a novel specialty, playing upon peculiar looking harps. Lord and Rowe, burlesques, the Three Renos, grotesques, the Weston Sisters and Dave Whitley, Dutch comedian, all did their share toward making the large audiences happy.

WEISER AND FIELDS'S BROADWAY MUSIC HALL.—Lottie Gilson introduced a new march song called "I Guess It's Love" which will undoubtedly become very popular. It is by Safford Waters, who wrote "The Summer Man," "Marguerite," and other hits. Her other songs went as well as ever. She also read a new recitation especially written for her by Ford and Bratton. It has musical interruptions every few moments, like the monologue Will H. Fox does. The thing is cleverly put together, and makes a pleasing little interlude between Miss Gilson's songs. Weber and Fields were very amusing as the rival baseball players, and introduced a lot of new gags, which caught on.

Caron and Herbert made their usual big laughing hit with their comic acrobatic act, which is by far the best of its kind now before the public. Thomas J. Ryan danced and sang with great vim in his Irish specialty. Forrest and King did their very clever acrobatic comedy act.

The Geezer ran along merrily. Charles J. Ross, Mabel Fenton, John T. Kelly, Sam Bernard, Yolande Wallace and Lillian Swain continued to please with their impersonations of the leading characters. The Ballet-Girl and the Yellow Kid, a new feature modeled after the Journal's poster, were introduced, and did a dance which made an immediate hit. "The Five Embarrassing Sisters," who did a song and dance in imitation of the Barrisons, were introduced on Thursday night and met the warmest kind of approval. Business in spite of the political agitation was tip-top throughout the week.

KOSTER AND BIAL'S.—George Thatcher and Ed Marble made their first appearance in New York as a team, and scored a success. Their dialogue, which was written by Mr. Marble, is full of up-to-date gags. Thatcher appeared first and told his oldest parrot story, which moved one of the spectators to great demonstrations of approval. The laughing auditor turned out to be Marble, who stepped on the stage and continued the act with Thatcher. Williams and Walker, "two real coons," who appeared in the ill-fated Gold Bug, and also in Peter Dailey's company, mad their first Eastern appearance in vaudeville here, and scored an immediate success. The dude member of the team does various funny walks, and the common everyday nigger has only to open his mouth to bring laughs. He has a deep voice, and sings a song called, "Oh, I Don't Know; You Ain't So Warm" with the greatest possible unctuous. The song would not be much use to anyone but him, and he makes the most of it. Their act is rather crude, and if it were properly fixed over by an expert farce writer it would be an immeasurable hit.

The Flying Jordans continued their great success and won well-merited applause for their very clever mid-air work. Sparrow, a juggler, who dances while he is at work, did some good tricks. The Three Macarte Sisters were daring and graceful as ever on the wire. Griffin and Du Bois continued their hit in their eccentric acrobatic sketch.

The American Biograph, which was seen a few weeks ago at Olympia, was shown with great success. The same views were used, including the Empire State Express and Major McKinley At Home; both pictures were loudly cheered and had to be repeated. Joseph Phoite's Pantomime company finished their long and successful engagement.

Lona Barrison rode her pretty horse and the five little Barrisons sang "Who Winked at Mr. Brown?" and other songs, introducing one or two new movements in their lingerie displaying specialty which were more French than anything they did during the first two weeks.

PROCTOR'S PLEASURE PALACE.—Charles Dickens and Lillian Burkhart, assisted by Earl Browne, presented the dainty comedietta, Two Can Play at That Game, with great success. The many complications in which the wife and husband and the husband's friend are entangled caused large audiences to laugh very heartily.

Jean Clermont and his troupe of trained pets made their debut here, making, of course, an instantaneous hit. The wonderful poodle, which plays "The Last Rose of Summer" on his little piano, aroused the greatest enthusiasm. The trained roosters, which crow at the word of command, also came in for their share of applause, as did the boar and donkey and the little sucking pig. Mackie and Walker appeared in the make-ups of McKinley and Bryan, and cracked political jokes at each other, which aroused the feelings of the audience considerably. The two Bostonians and their performing and acting dogs made a hit, in spite of the English humor which weighs down their act. They are a lively pair, and the thin one knows how to dance with both feet.

The Four Follettes appeared as poster girls on billboards, and climbing down from their perches executed a dance which was very clever. It is a good deal like the poster ballet in Hammerstein's Marguerite. McCale and Daniels knocked each other about with an utter disregard for possible bruises and pains. The laughs were frequent and hearty during the act, which is extremely funny. Delphino, the musical clown, extracted melody from a number of queer instruments. Barnes and Sisson were entertaining in a comedy sketch, which contained some good lines. Rose Winchester sang popular songs, and Estelle Winston scored a hit with some high-class selections, including one from Cavalleria Rusticana. Cross and Holden appeared as the Naval School Cadets. Ella Morris showed her talents as a lady ventriloquist, and Hurd, the magician, made things disappear and reappear in the most approved style. Edison's Vitascopic continued to afford amusement and instruction.

The Vienna Ladies' Orchestra, under the direction of Elsa Radler, has become quite popular with the frequenters of the Garden of Palms and the German Cafe.

RAYMOND SHAW SHOT.

Raymond Shaw, the tenor, who keeps a saloon at 555 Broad Street, Newark, N. J., was accidentally shot on the evening of Oct. 26 by his sister-in-law, Rilla Birdsall. He was visiting at the Birdsall home in Bloomfield, N. J., with his wife.

Miss Birdsall was showing Mr. Shaw a rusty old revolver. He pushed all the cartridges out as he thought, with a pencil, and in a playful way asked Miss Birdsall to pull the trigger. She could not snap it, so he helped her. A cartridge, which he had overlooked, exploded and entered his body, inflicting a very serious wound.

Mr. Shaw has sung with Cleveland's, Thatcher, Primrose and West's and Kelly and Leon's Minstrels, and also in William Barry's company. His rendition of "Say Au Revoir, But Not Good-Bye," invariably aroused great enthusiasm, and with many other songs he was very successful.

PLEASURE PALACE BOOKINGS.

A new system will shortly be adopted at Proctor's Pleasure Palace in regard to the booking of performers. The engagements will be made by E. D. Price, the business manager, who has been making a careful study of the tastes of the patrons of the Palace, and has formed a plan which will undoubtedly result in more satisfactory performances, and consequently better pleased audiences. Mr. Price's long experience as an amusement caterer will enable him to make selections which will cause the pretty playhouse to be filled day and night with enthusiastic throngs of pleasure seekers.

COLBY AND DE WITT HURT.

Colby and De Witt, the trapeze performers who are members of the White Crook company, while performing at the Olympic Theatre in Harlem on Friday evening last, were badly injured.

The trapeze was twenty-five feet from the stage. The performers were going through a difficult evolution when one of the ropes snapped, and they fell heavily to the stage. There was a good deal of excitement, as the men had to be carried from the stage. An ambulance was summoned, and the injured men were taken to the Harlem Hospital. Five toes of Colby's foot were broken, and De Witt received severe internal injuries.

FLASHLIGHTS AND FISTICUFFS.

George Waugh Arnold, press agent of Hammerstein's Olympia, arranged to have the members of the Santa Maria company photographed by flashlight on Tuesday last. When the first pose was all arranged the photographer found that he had forgotten his magnesium powder. The ensuing delay angered Julius Steger, and he began to argue with Mr. Arnold. The argument reached the boiling point and Mr. Arnold's fist landed on Mr. Steger's jaw.

Camille D'Arville jumped between the combatants with a property sword, at this point, and separated them. Mr. Hammerstein, who was attracted by the noise, heard both sides of the story, and then asked Mr. Steger to apologize to Mr. Arnold, which he did.

SOME NEW SONGS.

Among the songs recently received are: "Sweetest Song of All" and "Sweet Rosa Lee," by Richard R. Hatch; "Papa, I'll Be True to You" and "A Sweetheart of My Own," by Mrs. A. L. McMillan, of Lyons, Kan.; "Won't You Give Your Love to Me," by Paul L. Woitol; "I Can Forgive But Not Forget," by Oscar A. Mueller and Fred Simonson; "Just Another Girl Who Left a Happy Home," by Isaac G. Reynolds and H. W. Petrie, and "Love Lingers Yet" and "What Were Like Without Love," by H. W. Petrie.

VAUDIS SISTERS IN AUSTRALIA.

J. H. Allen writes THE MIRROR from the Opera House, Melbourne, Australia, that the Vaudis Twin Sisters arrived there on Sept. 16, and opened on the 18th before a large and enthusiastic audience, making a great hit in their revolving trapeze act. On the bill with the Vaudis Sisters were Frank Vorke, Tennyson and O'Gorman, Clarence Lyndon, Will Cracklin, Amy Dethurst, Sonny Parlatto, Daisy Chard, and Will Whitburn.

PAYNE CLARK AT KEITH'S.

Payne Clark, the tenor, who has appeared with great success in grand opera, will make his continuous vaudeville debut in a couple of weeks at Keith's Union Square. During the summer Mr. Clark appeared with a quartette on the roof of Olympia, and the experience was so pleasant that he has determined to remain in vaudeville for a while at least.

ARTHUR HAMMERSTEIN DISCHARGED.

Arthur Hammerstein, who was indicted by the Grand Jury for an assault on Walter Hunley, a broker, some weeks ago, was tried on Friday last. After hearing the evidence the jury deliberated for a few moments and brought in a verdict of not guilty, so Mr. Hammerstein was discharged.

GUS HILL'S LATEST.

Gus Hill, proprietor of Gus Hill's World of Novelties, while in Washington last week, took out copyright papers covering the production of the New York Journal's comic success, McFadden's Row of Flats, which will have an early production.

VAUDEVILLE JOTTINGS.

Conway and Lejland have become very expert on their bicycle and they always attract great attention whenever they are seen on the road.

William Jerome's Herald Square Comedians, headed by Jerome and stout Nugent, were at the Gailey in this city last week. Miss Nugent's song, "Sweet Rosie O'Grady," is making a great hit throughout the country.

The friends of Ross Gore will be glad to learn that she has recovered from her recent illness and is again appearing with her husband, Dan Crimmins, in their unique specialties. They are at Keith's this week.

Eben Plympton will make his vaudeville debut next week at Keith's Union Square. He will be assisted by Agnes Proctor, and they will do Bronson Howard's Old Love Letters.

Two new songs by Leontine Stanfield have been received. One is "The Girl Who'll Be My Wife," dedicated to Eddie Redway, and published by the Chicago Music Company, and the other is "Answer Me, Ven or No," published by the Brook and Denton Company of New York. The music of the latter song is by Charles L. Van Baar.

Charles Dickson intends to devote this season wholly to the vaudeville houses. Next season he will probably head a company of his own again. Mr. Dickson is meeting with great success in his new venture. Last week he bought the rights to two one-act pieces by Grant Stewert, entitled respectively Dropping a Hint and Her Point of View. He and his clever wife, Lillie Burkhardt, will produce them soon.

Three half-legged Arabs arrived on the *Werra* on Thursday last. They are members of a troupe known as the Beni Zong-Zong, who are to give performances in America. The chief member of the troupe is Abbas Ben Abdulla, who was with the Marquis De More when he was assassinated while on an expedition in Central Africa.

The musical comedians, Allen and O'Brien, and Maude Harvey are at the Tropicadero, Philadelphia, this week. W. J. O'Brien has recovered from a very severe attack of the grip.

Miss Revelle, of Morton and Revelle, the comedy duo, who was severely injured several weeks ago, is on the road to recovery.

A hotel in Boston makes a specialty of a table d'hôte "à la Fregoli."

Annie Festigmann, who impersonates the ballet girl in the dance "I'm the yellow kid in The Geeler, at Weber and Fields' Broadway Music Hall, was formerly the ringmaster in the circus ballet in Marguerite at Olympia.

Lottie Mortimer was very successful during her engagement at the Howard Atheneum, Boston, and will another date there later in the season. She was the subject of a half-column illustrated interview in the Record during her stay in the Hub.

Aubrey Boucicault will retire temporarily from the stage after his engagement at Keith's. He will sail for Europe Nov. 20.

Vonare, the equilibrist, who makes her American debut at Proctor's Pleasure Palace this week, is a sister of Euse Boffoldi, the graceful contortionist.

Kate Davis, the mul-i-voiced comedienne, and Walter Gail, the Old Homestead Tram, have formed a partnership. They will be at Proctor's Twenty-third Street house next week.

An improved Kinetograph is the principal feature of Hyde and Behman's (Brooklyn) programme for the week.

Riley and Wood's big show will be at the Empire, Brooklyn, this week.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Business dropped off a trifle at some of the vaudeville houses, but the majority of them did not suffer to any extent. Indiana, of all descriptions, have been touring the streets for gold and silver and other things and one has been having a safe away from home, but in the face of all this vaudeville seems to hold its own, and in Chicago surely it is the most popular style of amusement. Miss Hopkins prepared another treat at his South-Side theatre in the shape of Vernon Jarreau, the well-known lyric artist and character impersonator, who commands the modest salary of four hundred a week. She is worth it, as her venture into this popular section of the amusement field has proven an advantageous move all around. The public certainly enjoys such highly entertaining qualities, the enterprising managers are glad to provide such attractions, and the artists themselves are naturally benefited by the opening of such popular and profitable fields. Aside from being one of the most popular women on the stage, Miss Jarreau is endowed with vivacity and versatility that lends a fascinating strength to her performance. The public never tires of the Vitacolor. Besides Miss Jarreau the bill contained a number of strong acts, including Fannie Lillard, Terry and Emer, Lina and Vani, and Edward Lang. The stock co. produced Tried and True.

Hopkins' West-Side Theatre: The 6th vaudeville combination of the season at this theatre appeared last week. It was Fields and Hanson's Drawing Cards, and this year John Fields has put together an excellent combination of entertainers that does him credit. The list is headed by Fields and Hanson, who have been known for years as two of the funniest musical comedians on the variety stage. Others are Joe Flynn, Blockson and Page, Annie Hart, Stinson and Merton, Dwyer and Mitchell, Fred Valmore, Senator Frank Bell, Genaro and Bailey, The Cameroptroscope, and the performance closed with Dwyer and Mitchell's one-act skit, called Slattery's Minnows, which introduced the different members of this splendid vaudeville organization.

Schiller Theatre: Chicago's highest priced vaudeville theatre is meeting with great success, and so far Manager R. C. Gardner has given the pattern: high-class acts, and the house carries the attraction it has received. William Proutte and Marie Bell made a great hit. Both were encased in the echo. J. K. Ferguson and his three assistants created a very successful two weeks' engagement, his graceful dancing, sweet yodeling, and light personality quite captured the audience. Baby Simon and C. A. Prince also deserve mention: the former was cute and the latter more than pleasing in a musical number on the piano. Ferguson and Mack did funny falls. Folk and Collins played the banjo in a catchy manner. Rosalie Brothers, Redding and Stanton, Marguerite Ferguson, and Lumiere's Cinematograph made up the very interesting programme, which gave entire satisfaction.

Chicago Opera House: A big crowd of entertainers were here, which embraced Zelma Rawlston, who sang "Parlor Sofa Politics" and other songs; Filson and Errol, Watson and Hutchings, Marie de Campi, Philip Stapleton, Billy Van, Monroe and Stanley, Charles H. Duncan, Grant and Norton, the Tasakas, Charles McDonald, LaRoy Millard, the Two Hewitts, Carroll and Gardner, Trovollo, and Fannie Leslie.

Olympic Theatre: A very clever co. furnished the entertainment at this superb continuous theatre, headed by Sidney Drew and wife, who made a decided hit in a well-written one-act comedy. Annie Myers sang well and looked pretty. The others were: Blines and Remington, Evans and Vidocq, Cad Wilson, Murphy and Hall, Gibson and Milburn, the Two Albers, Julia Kelly, Lizzie and Vinie Daly, Charley Case, Le Roy and Clayton, Carmen Sisters, George Davis, and Mack and Elliott.

Lyceum Theatre: A good vaudeville show was offered at Manager Grenier's house, made up of carefully selected artists. The Adams-Clerise Trio were excellent in a musical act. Fonti-Boni Brothers, Clark Sisters, Harry Fitzgerald, Three Graces, and a number of others filled the bill nicely.

The Royal: This new south side music hall has had a very encouraging session of it so far and if the attractions are kept up to the standard the venture will be profitable. Those who appeared last week were: Matso, Mazurka, Diana, Ed. J. Heffern, Waldy Whipple, Carmencelle and Leslie, Jessie Phillips and others.

Imperial Music Hall: Myra Morella and the Metropolitan Opera co. in Ermine and several variety turns formed the attraction.

Sam T. Jack's Opera House: Manager Jack's Gaiety co. in Roman Follies, a burlesque which was well staged and costumed, aimed to introduce a number of gay buleagues. Specialities were also given by members of the co.

The Orpheus: This well-known music hall continues to hold its own, and the great stock Manager Enrich arranged a very good bill featuring Kelly and Burge, C. D. Le Clair, Celia Le Clair, T. J. Heffern, Burge and Ruthen, Emma Weston, Frankie Bell, Mile, Lovett and the Orpheus Stock co.

Burton and Bailey's Circus closed a very good two weeks' business, the show was excellent, and the performances continue from start to finish.

J. K. Emmett informs Tua Mizrau's vaudeville man that hereafter he will drop his initials and only be known as "Fritz Emmett."

Billy Van left Sunday for Canton, where he opens with his new minstrel co.

There is a rumor that another Chicago theatre will enter the vaudeville field. If this sort of thing continues they will be giving continuous vaudeville in the Auditorium after a while.

HARRY EARL.

PHILADELPHIA, PA.—The coming week promises big receipts for our vaudeville theatres, all presenting popular combinations, and with an extra midnight performance 3 will make matters very lively in the Quaker City.

Manager William J. Gilmore is again at the helm, looking after the interests of his big money-maker, the Auditorium, presenting for week of 2 Weber and Fields' Vaudeville Club, headed by John Kernell, Fred Hallen, Mollie Fuller, the Ray, Johnson, Davenport and Lovella, Fields and West, Cora Routh, Farrell and Taylor, and other popular specialists. Boston Howard Atheneum co. follow week of 9.

The bill for week at the Bijou is loaded with diverting and attractive features. The Cinematograph, with a weekly change of new pictures, continues a leading card. Earl Kendall, the comedy star; Raymond Moore, balladist; Herr Techow's troupe of trained cats, John Burke and Grace Forrest, Nick Hughes and Charlie Farren, the four Lassards, Dixon, Bowes and Dixon, Sheehan and Lacy, Sisters Leigh, Ryan and Ryan, the Marians, and Besson, Miles and Luis complete the programme.

Sam T. Jack's extravaganzas co., The Bull Fighters, will prove a great attraction at the popular Tropicadero, where it is extensively billed for week of 2. The performance includes a new skit, Monte Carlo, concluding with The Bull Fighters. The finale is called The Lively Flea. The bookings from now until Christmas will present some lively attractions. Zero 9, Morris's Twentieth Century Maids 16; Al Reeves's Big Show 25; Night Owls 30.

The Black Crook Burlesque co., playing at the Lyceum Theatre last week, had an immense patronage, and have done well all season. They gave a professional matinee Nov. 20, which was attended by many prominent theatrical people. The Watson Sisters Big Burlesque co. is the attraction at the Lyceum week of 2, and the r'evue, Triangul-Giratone, with magnificent costumes, is billed as a great thrilling act with prospects of continued large patronage, so every change of bill attracts the same patronage. Rice and Willy, Peary, Reven and Neills.

WASHINGSTON, D. C.—Gus Hill's World of Novelties played an excellent engagement at Kerman's Lyceum 25, giving satisfaction. The co. includes Laddell and Alvers, Annie Whitney, James W. Bingham, Leonard and Bernard, Frank Latona, Montgomery and Stone, Rice and Ester, Speck Brothers and the American Macs.

ROCHESTER, N. Y.—Academy of Music (Louis C. Cook, manager): Sam T. Jack's Creole co. had big house 25-31. The co. is a good one and gave satisfaction. Isham's Octroors 2-7—Wonderland Theatre (J. H. Moore, manager): Business good week of 25 with Joe Lewis, the Dawsions, Conroy and McFarland, Will F. Dunn, Lillian Perry, Bernward Sisters, and Welby, Peary, Reven and Neills.

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Nov. 7, 1896

THE NEW YORK DRAMATIC MIRROR.

one of the many pleasing features. Irwin Brothers 27; Robbie's Bohemian Burlesquers 9-14.

SPRINGFIELD, MASS.—Parlor Theatre (H. B. Tucker, manager): Week 26: Dick Leggett, the Ritzies, Stewart and Gillen, the Atlasses, Parkinson and Roth, and Jo a Vester.

NEW HAVEN, CONN.—Wonderland Theatre (S. Z. Poll, manager): In addition to the Cinematograph, the people in the bill week Oct. 26-31 are O'Brien and Havel, Lizzie B. Raymo, d. Hurley and Martha, Harrigan, Bertha and Johnny Gleeson, Tony Ryan, and Mitchell and Love. Business is still all that the house will hold.

NORTH ADAMS, MASS.—The Bijou Theatre had a good bill 26-31, with Rice Brothers' Trip to the Circus as the star feature.

VAUDEVILLE PERFORMERS' DATES.

Under this heading THE MIRROR will publish the names of vaudeville performers who are not attached to combinations. Artists are requested to co-operate in making the list complete and reliable by sending in their names as far in advance as possible. In this way the column can be made useful both to managers and performers.

Albany—Olympia, N. Y., indef.
Aragon, Virginia—Parlor Match co., indef.
Allen and O'Brien—Trocadero, Phila., 27.
Burke and Forest—Bijou, Philadelphia, 27.
Ruth, Louise Linden—Palace, N. Y., 27.
Bennett and Kent—Proctor's, N. Y., 27.
Barrison Sisters—K. and B.'s, N. Y., till Dec. 12.
Burke, Prof.—Proctor's, N. Y., 27.
Benson, Miles and Lulu—Bijou, Philadelphia, 27.
Barney and Russell—Palace, N. Y., 27.
Bertoldi, Ema—Proctor's, N. Y., 27.
Barnes and Saxon—Proctor's, N. Y., 27.
Colby and Way—Orpheum circuit, indef.
Clayton and Jenkins—Orpheum circuit, indef.
Clement, Jean—Palace, N. Y., 27.
Castellat and Hall—Hopkins's, St. Louis, 27.
Crimmins and Gore—Keith's, N. Y., 27.
Chester, Mile—Kei's, N. Y., 27.
Carr and M. Lord—Keith's, N. Y., 27.
Dockstader, Lew—Parlor Match, N. Y., indef.
Dixon, B. W. and Dixon—Bijou, Philadelphia, 27.
De Bessell—Proctor's, N. Y., 27.
De Wolf and Walters—Proctor's, N. Y., 27.
Dr. Forrest—The Olympia, N. Y., 27.
Elders and Neumeier—Orpheum circuit, indef.
Ellis, Walter—Keith's, N. Y., 27.
Fitzgerald, Cissy—K. and B.'s, N. Y., indef.
Fox, Will H.—Palace, London, indef.
Pitcairn Trio—Palace, N. Y., indef.
Guyette and Neville—Hopkins's, St. Louis, 27.
Gratia, Jessie—Orpheum circuit, indef.
Gilbert, Jessie—Olympia, N. Y., 27.
Bluested and Gover—Keith's, N. Y., 27.
Holand, E. J.—Keith's, N. Y., 27.
Howard, May—Olympia, N. Y., indef.
Heid, Anna—Parlor Match co., indef.
Horve, Maude—Trocadero, Philadelphia, 27.
Hughes and Fallon—Bijou, Philadelphia, 27.
Hallen and Falle—Auditorium, Philadelphia, 27.
Horn Brothers—O pneumatic circuit, indef.
Hengler Sisters—Orpheum circuit, indef.
Handlin, The—Olympia, N. Y., indef.
Henderson and Lyons—Kei's, N. Y., 27.
Harriett—Keith's, N. Y., 27.
Johnson and Penson—Proctor's, N. Y., 27.
Jardine, Hopkins's G. O. H., St. Louis, 27.
Jordans Flying—Koster and Bial's, N. Y., 27.
Kendall, Ezra—Bijou, Philadelphia, 27.
Knoly—Palace, N. Y., 27.
Konka, Therese—Palace, N. Y., 27.
Kingley, Edith—Hopkins's, St. Louis, 27.
Lockhart's Elephants (George)—Keith's, Boston, 27.
Lassere's—The Bijou, Philadelphia, 27.
Lucie's—The Orpheum circuit, indef.
Leigh Sisters—Bijou, Philadelphia, 27.
Lawrence and Harrington—Palace, N. Y., 27.
Littlefield, C. W.—Proctor's, N. Y., 27.
Lord and Rowe—Proctor's, N. Y., 27.
Lang, Ed R.—Hopk's, St. Louis, 27.
Mack, Wilbur—Proctor's, N. Y., 27.
Moore, Raymond—Bijou, Philadelphia, 27.
Martens, Alexandra—Olympia, N. Y., indef.
Marion's The—Bijou, Philadelphia, 27.
Metropolitan Three—Proctor's, N. Y., 27.
McAvoy's—The Pastore, N. Y., 27.
Nobie—Lieut.—Palace, N. Y., 27.
Nichols and Marie—Proctor's, N. Y., 27.
Perry, Charlotte—Palace, N. Y., 27.
Phoebe, Joseph—Palace, N. Y., 27.
Papini—Olympia, N. Y., indef.
Panzer Bros.—Olympia, N. Y., 27.
Poluski Bros.—Olympia, N. Y., indef.
Riley and Hughes—Orpheum circuit—indef.
Routt, Cora—Auditorium, Philadelphia, 27.
Royle, Ros. L.—Hopkin's, St. Louis, 27.
Rinehart Sisters—Keith's, N. Y., 27.
Sidman, The—Academy, Milwaukee, 27.
Spink and Spin k—Proctor's, N. Y., 27.
Sheehan and Lucy—Bijou, Philadelphia, 27.
Stewart—Palace, N. Y., 27.
Simpson, Clara—Proctor's, N. Y., 27.
Sebas ion, H. L.—Kei's, N. Y., 27.
Terry and Elmer—Hopkins's, St. Louis, 27.
Thompson, Harry—Palace, N. Y., 27.
Tyrene and Evalene—Palace, N. Y., 27.
Techow's Cat—Bijou, Philadelphia, 27.
Valdaree—Olympia, N. Y., 27.
Vonare—Palace, N. Y., 27.
Williams and Walker—K. and B.'s, N. Y., 27.
Zora, Mile—Palace, N. Y., 27.

DATES AHEAD.

(CONTINUED FROM PAGE 16)

Rose Hill: Providence, R. I., Nov. 27.
Saint Davids: Cincinnati, O., Nov. 27.
Saint Jack's Crookes: Albany, N. Y., Nov. 27.
Troy, 9-14.

South Before the War: Gallipoli, O., Nov. 3.
Huntington, W. Va., 4. Ashland, Ky., 5. Ironton, O., 6. Portsmouth, 7. Jackson, 9.

Saint Jack's Bullfighter: Philadelphia, Pa., Nov. 27.

Vanity Fair (Fred. J. Huber, mgr.): Detroit, Mich., Nov. 27. Buffalo, N. Y., 9-14.

Vaudeville Club (Weber and Fields, mgrs.): Philadelphia, Pa., Nov. 27.

Vaudeville Players: Essex, Conn., Nov. 2, Deep River, 4. Chester 5. Midtown 6. Uptonville 7.

Williams's Own: Baltimore, Md., Nov. 27.

Wood Sisters: Fall River, Mass., Nov. 3, Lynn 5-7.

Wheeler Olympic: New York city, Nov. 27.

Watson Sisters: Philadelphia, Pa., Nov. 27.

MINSTRELS.

Al. G. Field (John W. Vogel, mgr.): Hot Springs, Ark., Nov. 2, Little Rock 3. Pine Bluff 4.

Cairo, Ill., 6. Bellville 7.

Pilly Van: Mansfield, O., Nov. 6, 7.

Cleveland and Hanover: Baltimore, Md., Nov. 2-7.

Dunsmore's Philadelphia, Pa., Oct. 29—Indefinite.

Georgia University Graduates (John E. George, mgr.): Brainerd, Minn., Nov. 5. Little Falls 6. Ferguson Falls 9.

Gordon's (C. H. Larkin, mgr.): Randolph, Vt., Nov. 2, Woodstock 3. Bellows Falls 7. Brattleboro 9.

Hi Henry: Hartford, Conn., Nov. 3.

Frazee and West (J. H. Decker, mgr.): New York city Nov. 29.

CIRCUSES.

Bentley: New York city—Indefinite.

Ringling Brothers: Macon, Ga., Nov. 3. Albany 4.

Valdosta, 5. Savannah 6. Charleston, S. C., 7. Augusta, Ga., 9. Orangeburg, S. C., 9. Columbia 11. Newberry 12. Laurens 13. Chester 14. Charlotte, N. C., 16. Statesville 17.

Miscellaneous.

Crookshank (H. C. Danforth, mgr.): Tarrytown, N. Y., Nov. 27. Trenton, N. J., 9-15.

Cooley Museum: Dallas, Tex., Oct. 26—Indefinite.

D. M. Bristol's Equines (John C. Patrick, mgr.): Mercer, W. Va., Nov. 2, 3. Park City 4, Covington 5.

Day (Hypnotist): Fred A. J. Dunwick, mgr.): Bellfonte, Pa., Nov. 27. Danville 9-14.

Edison Vitascopic (J. S. McConnell, mgr.): New Britain, Conn., Nov. 3, 4. Stamford 5-7.

Edison Vitascopic (Springfield, O., Nov. 3.

Gunning (hypnotist; Maher and McNamara, mgrs.): Philipsburg, Mont., Nov. 24. Hamilton 57, Missoula 9-14. Wallace, Idaho, 16-19. Vandor 20, 21.

Hausner (hypnotist): Geneva, N. Y., Nov. 5-7.
Lodge (hypnotist): J. C. Davis, mgr.): Pontiac, Mich., Nov. 9-15.

Royal Wonderland: Albany, Ga., Oct. 26-Nov. 7.
Raymond (hypnotist): Robert L. Powell, mgr.): Lorain, O., Nov. 24.

The Baldwin: Cincinnati, O., Oct. 25-Nov. 7.
The Land (hypnotist): Thos. P. Adkin, mgr.): Evansville, Ind., Nov. 9-18. Chattanooga, Tenn., 16-21.

The Sages (A. B. McDole, mgr.): West Chester, Pa., Nov. 2-7. Pittston 9-14. Mahanoy 16-21.

THE ELKS.

Columbus, O., Lodge 37 dedicated with a social session and banquet their elegant new quarters on Oct. 29. Ex-Mayor George J. Karb presided as chairman of the evening. Seated with him were Col. S. M. Cook, J. V. Bassell, Tod B. Galloway, Hon. D. L. Sleeper, Hon. Gilbert H. Bangs, Samuel Black, J. Nick Ackerman and many prominent citizens and visitors from abroad.

Fairmont, W. Va., Lodge 296 gave a grand banquet to visitors and to newly initiated brothers on Oct. 28.

Walter Ford of Hopkins's Trans-Oceans has placed his application with Newark Lodge 21.

Born.

Slavin.—A son to Mr. and Mrs. John S. Slavin, at New York city, on Oct. 27.

Married.

DE RESZKE—MAILLY-NEVILLE—Jean De Reszke and the Countess de Mailly-Neville, at Paris, on Oct. 30.

INGLIS—HAMILTON—Scot Ingis and Ida Hamilton, at Sidney, N. S. W., on Sept. 16.

Died.

Bunce.—Frank Daniel Bunce, at New York city, on Oct. 29, aged 45 years.

RAYMOND.—Flit Raymond, at Brooklyn, N. Y., on Oct. 29, of pneumonia.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Altman, Ella Dyer, Bertie
Arnold, Virgie Dressler, Marie
Atherton, Nellie De Grey Sisters
Armstrong, Miss Edwards, Emma
Sydney Bennett, Mrs. Kate Bennett, Minnie
Allens, Adelaide Emmett, Minnie
Aurham, Mrs. A. B. Evans, Nine A.
Abbott, Marion Edwards, Pauline
Atkinson, Gladys Evans, Eddie
Allen, Mary L. Ferguson, Valerie
Bergere, Valerie Fairhurst, Anna
Brown, Helen Farnett, Marian
Baumore, Ethel Gerish, Sylvia
Boucicault, M. a. Germaine, Ka'erine
Braham, Rose Gallagher, Miss
Burtt, Mary Gleason, Mina C.
Buchanan, Marie Grant, Alice
Balders and Heit Green, Mollie
bards (Misses) Gardner, Emma
Burt, Miss L. Higgins, Mamie
Bowen, Mae Holly, Jane
Belford, Pearl Harrison, Eva
Berry, Eleanor Hart, Ruby
Bell, Billie Heath, Katherine
Burke, Lillian S. Henderson, Lottie
Bianchi, Mrs. C. H. Henderson, Ruthie
Berger, Violin Higgins, William W.
Baldwin, Kitty Hobson, Maude
Burnoughs, Marie Hodges, Gladys
Burrows, Agnes Johnson, Anna
Curtis, Mrs. M. B. Knott, Lillian
Collins, Mrs. M. Kennedy, Lillian
Cavendish, M. King, Miss
Cox, Gladys Kingston, Mar.
Clark, Florence Lester, Mabel
Clifton, Marion Lillie, Lilla
Cameron, Adelaid Linton, Mrs. Jas. F.
Cushman, Mrs. M. Lennox, Mrs. Fred
Cuise, Henrietta Lamond, Mrs. We.
Carpenter, Mrs. V. Lawrence, Mrs. Jas.
Claxton, Kate Leigh, Lillian
Coghlan, George Lincoln, Mrs. Jas.
Clemmons, Mrs. Lovell, Lillian
Clarke, Adelaid Lomax, Mrs. Jas.
Crossman, Henrietta Lorraine, Mrs. Jas.
Church, Min. II Lorraine, Mrs. Jas.
Spink and Spin k Lorraine, Mrs. Jas.
Sheehan and Lucy Lorraine, Mrs. Jas.
Stewart—Palace, N. Y., 27.
Terry and Elmer Lorraine, Mrs. Jas.
Thompson, Harry Lorraine, Mrs. Jas.
Tyrene and Evalene Lorraine, Mrs. Jas.
Techow's Cat Lorraine, Mrs. Jas.
Valdaree Lorraine, Mrs. Jas.
Vonare Lorraine, Mrs. Jas.
Williams and Walker Lorraine, Mrs. Jas.
Zora, Mile Lorraine, Mrs. Jas.

Men

Gilmaine, C. Gavin Over, Richard A.
Achille, Tomas Grace, Edward
Goddess, George O'Connor, Frank
Allen, Mr. E. R. Gill, Wm. S.
Adams, Geo. F. Gray, John T.
Adams, G. H. Hayden, Martin
Avery, Chas. Holt, Edwin C.
Armstrong, A. C. Palmer, Fred
Atkinson, Will Palmer, Fred
Atkinson, Jessie Patterson, John
Betham, Elmer Hitchcock, Ray
Braham, John Hernandez, Geo.
Bagge, Henry Henderso, Graham
Burton, H. E. Henderson, W.
Barrows, Jas. O. Heron, E. T.
Brading, Edw. A. Hill, W.
Bainbridge, Clement Hiltz, W.
Bancroft, Fred Howard, Fred
Baldwin, Professor Howard, Fred
Butler & Kenney Howe, Walter
Blackwell, Eliza Hoy, Heron, E. T.
worth Hunt, Arthur G.
Braham, Harry Hayden, Arthur G.
Burton, Carl S. Hayes, Geo. H.
Bland, Wm. Harvey, Wm. H.
Blackader, Arthur Hick, Frank
Brister, Edwin E. Hicks, L. P.
Bell, C. J. Hunter, Ernest
Bertholt, J. R. Hayes, Geo. H.
Balabregan, J. Harvey, Wm. H.
Browne, Edwin Hick, Frank
Brennan, Matthew Hick, Frank
Bartlett, John Hick, Frank
Brice, Tleton Hick, Frank
Bucky, Harry Hick, Frank
Bacon, Charles R. Hick, Frank
Borges, Neil Hick, Frank
Bloodgood, Brad Hick, Frank
Jay J. Hick, Frank
Bowers, Fred V. Hick, Frank
Beers, Newton Hick, Frank
Caverly, Frank Hick, Frank
Curtiss, M. B. Hick, Frank
Cowles, Charles Hick, Frank
Cullums, The Hick, Frank
Carters, Chas. Hick, Frank
Collier, Mr. Hick, Frank
Cowles & Rosen Hick, Frank
back Lloyd, Edwin F.
Carlton, W. D. Louis, Louis
Cummings, R. E. Louis, Louis
Curtiss, Jas. Louis, Louis
Conner, Archie Louis, Louis
Collier, Edmund Louis, Louis
Canfield, W. F. Louis, Louis
Carson, J. F. Louis, Louis
Childs, S. R. Louis, Louis

Stig. Mag. in the Storm Co. Louis, Louis
Simonsen, Selle Louis, Louis
French, P. Louis, Louis
Fawcett, Owen Louis, Louis
Stetson, Thos. Louis, Louis
Springer, Mr. Louis, Louis
Stig. Mag. in the Storm Co. Louis, Louis
Struck, R. J. Louis, Louis
Sullivan, John T. Louis, Louis
Stanley, Chas. Louis, Louis
Stevens, George Louis, Louis
Simonds, Teddy Louis, Louis
Smith, James Louis, Louis
Kerr, Frank M. Louis, Louis
Kennington, Geo. A. Louis, Louis
Kilduff, Jos. Louis, Louis
Karl and La Dell Louis, Louis
W. H. Henry Louis, Louis
King, Frank A. Louis, Louis
Loper, C. A. Louis, Louis
Le Bey, Louis Louis, Louis
Landor, Frank Louis, Louis
Lake, Theo. Louis, Louis
Loudoun, W. D. Louis, Louis
Lloyd, Edwin F. Louis, Louis
Louis and Ross Louis, Louis
Lawlor, Frank Louis, Louis
Lorry, Emil

Nov. 7, 1896.

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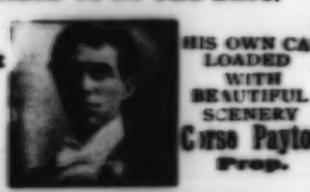
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A Sample Criticism from the Savannah Daily News of October 10:

BANCROFT THE MAGICIAN.
He demonstrates that he stands at the head of his profession.

People went to the theatre last night expecting something new and unique in the line of magic from Bancroft, the magician, whom they had heard a great deal of, but had never seen in this city before. And they were not disappointed.

His entertainment combines scenic effects, terpsichorean specialties, Japanese jugglery, etc., with sleight-of-hand and higher class magic. At the same time, however, Bancroft is the life and soul of the show. His dexterity is simply marvelous. There was not a trick that he attempted but was performed in a simply perfect manner. He is a master of his art. And besides being a master, he is an inventor. He did several acts—experiments, he calls them—that have never been seen here before. Even in the threadbare matter of card tricks he produced novelties that were at once mystifying and amazing. While putting on new things, he left off many old ones affected by nearly all magicians and have become known as stock-in-trade. For instance, there was a happy absence of pulling baby clothes out of the hat of an old bachelor, and things of that kind.

His skull trick is wonderful. A human skull, 1000 years old, "to the performer's personal knowledge," is placed upon a sheet of glass in such a manner that it is impossible that an electrical connection, or connection with strings and wires, could be made with it without the knowledge of the audience. The skull is then made to do some intricate calculations, and answer abstruse questions, by rapping with its lower jaw bone upon the glass. A column of figures compiled by several erudites in the audience without Bancroft's seeing them is added by the skull before the person in the audience holding the figures has completed an addition. And the skull makes no mistakes. This is one of the best tricks ever seen here.

Concluding the first part, "little We-We" Cubit does some clever dancing. He is a mite of a child. But he dances the sailor's hornpipe in a manner that never fails to win an encore. The third part presents Satu-

re, a Japanese juggler of remarkable accomplishments. His acts probably are not surpassed even in his own country, where jugglers attain to perfection. The scenic effects in both of these acts are fine. Bancroft carries all of his own stage settings, and they must represent a comfortable fortune.

In the third scene Mr. Bancroft presents the midnight mystery of the Veil of India, or the "Black Art," as it has been termed by others who have presented it. He has made some improvements, however, and the illusion is thorough and complete. Tables, tubulars, watches, and anything else that the magician chooses to use, appear and disappear as if through the agency of some mysterious power. A woman appears dressed in white. She is covered with a white sheet in the centre of the stage. She is covered with a white sheet in the centre of the stage. A wave of the wand, and though she appears still to be standing there, the sheet is withdrawn and she is gone.

The scenic effects in the fourth act are rich. The magician appears surrounded by the richest stage settings and handsome curtains, all in consonance with the remarkable work that follows. Bancroft here presents many new features in the way of sleight-of-hand which give his spectators much to wonder at. Perhaps the most startling trick was with a card selected from the middle of a deck by a party in the audience. From two cards thus selected one is chosen on a call from the audience and the party holding the card tears it into eight pieces, keeping one of them. The magician took the seven pieces, and in a moment one of the ushers brought him a sealed envelope, which another party was requested to hold. The seven pieces were made to disappear as if into the envelope, and in a moment when the envelope was torn open a card was taken out with one piece gone. That piece was in the hands of the other party, and fitted exactly. These and many other similar mysterious tricks are performed with ease and facility. The scene concludes with the well-known silk hat trick, with the difference that the borrowed hat, which was apparently demolished, is handed out by Stephen, who appears in a tableau called the "Stone of Magic."

Mr. Bancroft will repeat his excellent performance at the matinee this afternoon and again to-night.

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